New Musical Express

EVERY FRIDAY 7D

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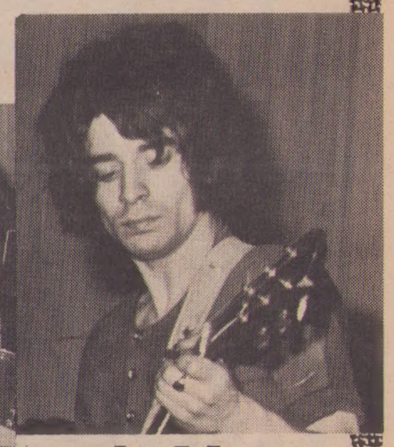
The 1, 2 & 3 of an unrequited Love Affair

Left: LOVE AFFAIR vocalist STEVE ELLIS raves it up on stage but below, before he can get to his feet again, a fan has broken through the line of bouncers and reached the stage. Below, right: the way it has to end. Helpers, including the local vicar who helped organise the show, carry the protesting fan away.



and 4!

LOVE AFFAIR lead guitarist REX BRAYLEY had someone in the audience who decidedly didn't love him. Shortly after this picture was taken Rex was hit on the head by a thrown bottle and needed hospital attention.

3000 BEAT FREEZE TO SEE AMEN-LOVE AFFAIR

"THREE hundred freak out" shrieked the headline in a Scottish newspaper on Saturday morning after the Amen Corner-Love Affair-Tony Blackburn show at Paisley Ice Rink the night before.

But this wasn't a reference to poor audience figures, it was the number of kids that had been treated for anything ranging from cuts and bruises to hysteria and fainting.

Indeed, over three thousand turned out on a freezing night to see the three top attractions who had just flown up from London, the Amen immediately after arriving back from Paris.

It was at London Airport that I met the Amen with their walking pile of parcels and former colleague Keith Altham who is now looking after their publicity for them.

"We did two TV shows," volunteered Neil Jones. "The first one was dreadful, we spent two days doing two songs, everything went wrong. Then we did a lunchtime one today and it was great."

Tony Blackburn arrived with the Surfing Bird, who is really Tony Burfield of the Harold Davison Organisation, and told me about his new single, "It's Only Love," which is out next week.

"It's the best one I've done," Tony said with his characteristic grin. "Far better than the previous ones. Tommy James originally did it and it was No. 1 in America four years ago. Harold Davison found it in America."

ANDY LOWE on stage during Friday's Valentine night show at Paisley, Scotland.

TONY BLACKBURN, AMEN ANDY FAIRWEATHER-LOWE and NME's RICHARD GREEN meet at London airport prior to the flight north.

By RICHARD GREEN

Tony and I obeyed our diet sheets and had a salad lunch during which I had to come to his rescue as he had left his saccharine tablets at home!

After being welcomed aboard by Captain Wolverton-Gaskell, Blue Weaver sat beside me and said: "We did 'Top Of The Pops' last week as the No. 1 group, it was really great. I've always wanted to do it and stand there waiting until the dee-jay said 'And here's this week's No. 1 . . . Amen Corner'."

Blue informed me that during the days of "Gin House" being a hit, fans often threw bottles of that liquid onto the stage. He is now keen to record a song about whisky! And hopes for a free holiday in Paradise.

Our party was met at the other end by a vicar who took us to the hotel, not for prayers as it turned out, but to discuss the night's concert. It seems he was part of the organisation.

In the artists' bar which contained more fans than musicians, Mo Bacon joined me for a quick one. He had on his customary dark glasses.

"After three records the same, we thought it was time for a change," he commented, referring to "One Road," the Love Affair's latest.

"This has more of a group sound, it's more us. We didn't want to go on using heavy orchestras all the time."

Looking very despondent, Steve Ellis ordered a black, sugarless coffee and observed what a big drag the whole pop scene was becoming.

"I was going to leave about a month ago," he revealed. "I was so cheesed off, I had a talk with our manager and he persuaded me to stay, but I really wanted to turn it in.

"I suppose I'd have gone solo, I don't know. We've got a completely new act now, all different numbers so it's not as bad as it was. I was cheesed off."

Yells and screams from behind me signified the fact that the Amen were on stage and the riots had begun. Though the stage was some forty feet above the audience, several fervent fans managed to scale it, only to be tossed back by the bouncers like unwanted fish.

Revelling in it all, Andy Fairweather-Lowe bared his chest after falling to his knees during "Gin House," and the barrier finally broke. Various scuffles broke out and girls became stretcher cases.

It was the nearest I've seen to a riot since last year's Hendrix-Animals - Move - Traffic - Mayall concert in Zurich which will live in my memory for many years.

Steve put his gloom behind him when Love Affair went on stage and did a succession of leaps, handstands, flips and jumps that made him look like a young Jagger. As may be expected, the fans went potty.

All was going well until an over-exhuberant fan let fly with a bottle which hit poor Rex Brayley in the face. Blood began streaming down his cheek and he was helped off to receive stitches in the wound.

Someone tried to blame Steve for the injury, saying that he did it as he swung the mike round on its lead. It was only too plain, though, that with the crowd as hysterical as it was and the impossible task faced by the bouncers controlling them that something nasty was bound to happen sooner or later.

Bottle-throwing in Glasgow is not apparently a rarity. The Foundations suffered the same thing last year and I know of several groups who don't want to play there again because of unruliness.

On a happier note, Andy was in the dressing room strumming a guitar and he cracked: "I'm doing me Tex Ritter bit. Oh, I could not have chosen a worse name than Tex Ritter, could I? I bet you prir it." Anything to oblige.

Andy is as keen on guns and t cowboy bit as he is on cars and hopes to get a shooting licence that will enable him to go hunting. A shoulder holster appeared from somewhere and we witnessed Andy

Contd on page 17

AMEN CORNER on stage producing some of the excitement that led to 300 injuries among fans.

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PROTESTER PETER HAS TO CENSOR HIS SONGS

Bob Dylan straightened me out
Oscar Brown Jnr. gave me the importance of a song
The World gives me ammunition
And love gives a reason to carry on
I am your friend.

PETER SARSTEDT wrote the above notes himself for his new album and after talking to him for a couple of hours I am pretty well sure that he means it. He seems to be a sincere sort of chap and is certainly likeable.

By RICHARD GREEN

I learned that "Where Do You Go To" is both typical and untypical of his songs. The content reflects his cynicism and comment, but the tone of the lyrics has been softened.

Good subject

"I want to protest through my songs," he explained. "This song was written in October, 1966, and I've been singing it since. It's a comment on a society girl, the social structure. You can't knock the class system, but it's such a good subject.

"The songs I do on my records aren't as strongly-worded as they are when I do the folk clubs.

"I write obscene lyrics and it upsets my mother. She says 'Why do you have to write things like that?' and I say that it's just something I feel and I have to do it."

Peter is quite softly-spoken and I often had to lean closer to hear him over the noise of the juke box. He looks sometimes intense as he explains his opinions and outlooks.

"No," he agreed, "I'm not really happy about having to tone down my lyrics, but I've got to do it at the moment."

Peter is an admirer of Bob Dylan and speaks highly of him.

"There's so much in his songs. Each time you hear them, you see something different in them. That's why he's so good, you never know quite what he's thinking or saying.

"I listened to a Joan Baez album of Dylan's songs the other day and they're amazing. No, no one has compared me with him, I can't write like that. My songs are easy to understand, his are very complex."

Things are getting better for Peter these days, especially now he has a hit on his hands. Times have been a lot worse, however.

"I worked in an office for a year and left because I couldn't take it," he recalled. "I went to the Continent to try and hitch hike round the world, but I couldn't make it. Then I played bass in my brother Ric's group for a year, but left because I couldn't take that, either."

Peter spent some time in Paris busking, but says that it's not the ill-paid way of making a living that some people imagine it to be.

"It's not a case of living on fifteen bob a week," he pointed out. "I sometimes collected six pounds a night in my hat.

Busker

"I used to play on one side of the road and Don Partridge would be on the other. Buskers would be queuing up to go on. I sang in English, not French. . .they couldn't hear what you were singing anyway."

Peter sees his career becoming concentrated on albums, not singles, and can't see himself as a pop star. He only listens to the usual pop songs with half an ear and is generally quite happy with his life at present.

"I'm not as bitter as I was," he commented. "I've fallen in love with a woman and when you're in love you become more tolerant. Things don't tend to annoy you as much.

"I spend a lot of time in Copenhagen with her and my life is much calmer now."

Peter has written hundreds of songs but finds that he has to play for about six hours before he gets the right ideas. He can't sit on a bus or in a cafe and get inspiration, though much of his writing is based on his personal experiences.

"I once wrote a hundred and twenty songs in a day," he revealed. "Someone brought me the tunes and asked me to put the lyrics to them. I just sat there and did it, but that's not happened since."

With his mound of hair, moustache and college scarf, Peter resembles one of the LSE lot who are never happy unless they're miserable.

On the contrary, he finds life okay and will confine his revolting to his songs (to the constant concern of his Mother) but to his satisfaction.

Not quite

"When they said 'Let's put him on record,' there were lots of songs they could have used," Peter told me. "'Cathedral' didn't quite make it, but I don't feel any difference in me now that this one has.

"Eventually, I'll record the song I want to with the lyrics I want and then I'll be happier."

Cliff Richard

Good Times (Better Times)
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LEFT: A smiling Maurice and Lulu emerge from the 110-year-old St. James' parish church at Gerrard's Cross as husband and wife.

ABOVE: The Gibb brothers father films some of the fans who came to wish the couple luck, later the crowd was to swell to 3,000.

Best man Robin arrives at the church with Maurice.

All over, now for a celebratory kiss.

LULU MAURICE – 3,000 turn up for quiet wedding

Facing the battery of cameras.

Another guest arrives — COLIN PETERSON.

MARIE MacDONALD LAWRIE married Mr. Maurice Gibb at St. James's Church, Gerrard's Cross, Bucks., last Tuesday. In other words, Lulu and Maurice are married!

But the pop wedding of the year — so far — was not the quiet family affair that the couple hoped for. Some three thousand fans, including many schoolchildren on half-term holiday, turned up to wish the happy couple luck.

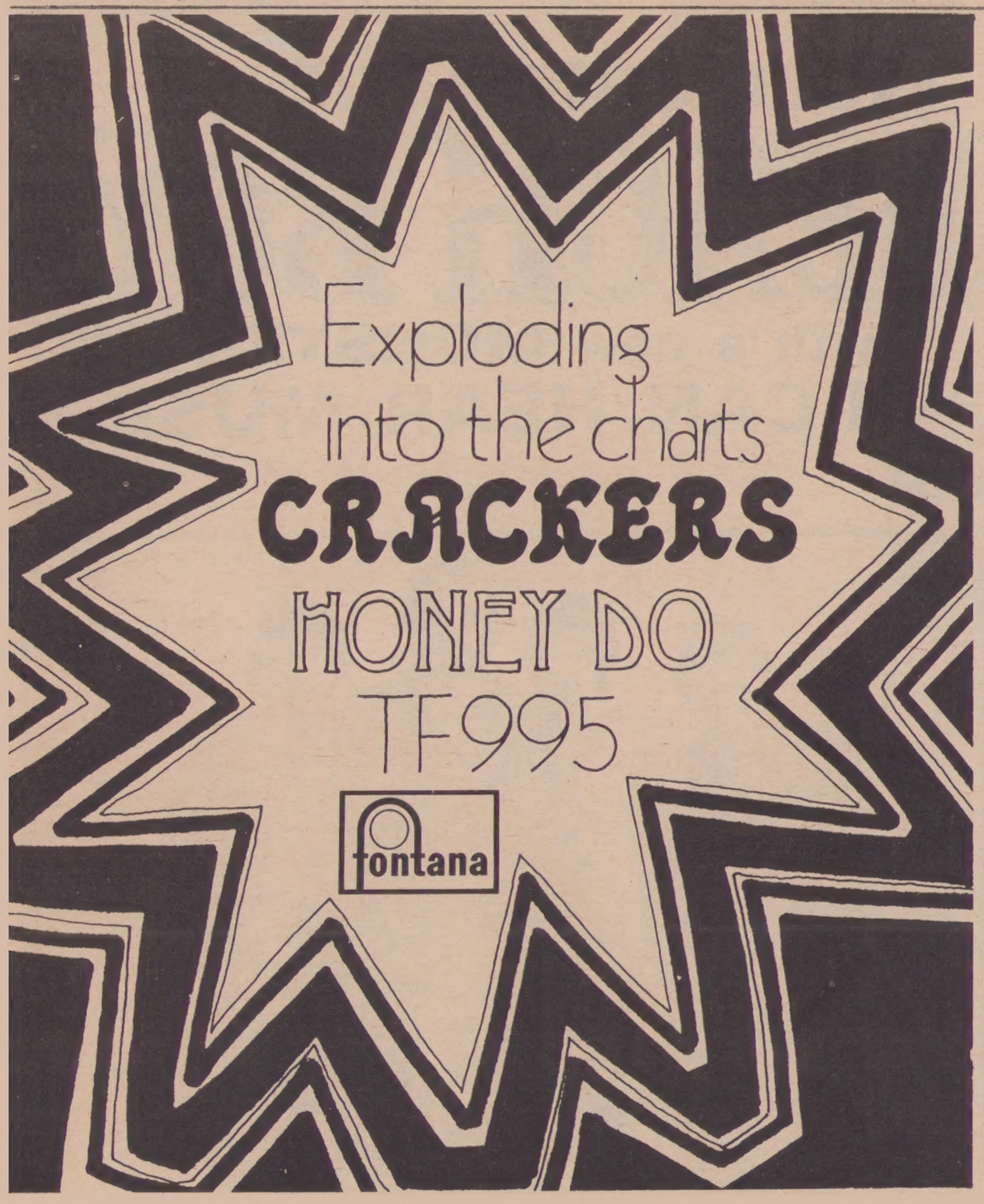
After the ceremony, Lulu, lovely in a white mini-dress and hooded coat trimmed with mink, took one look at the cheering crowd and ran back into the church!

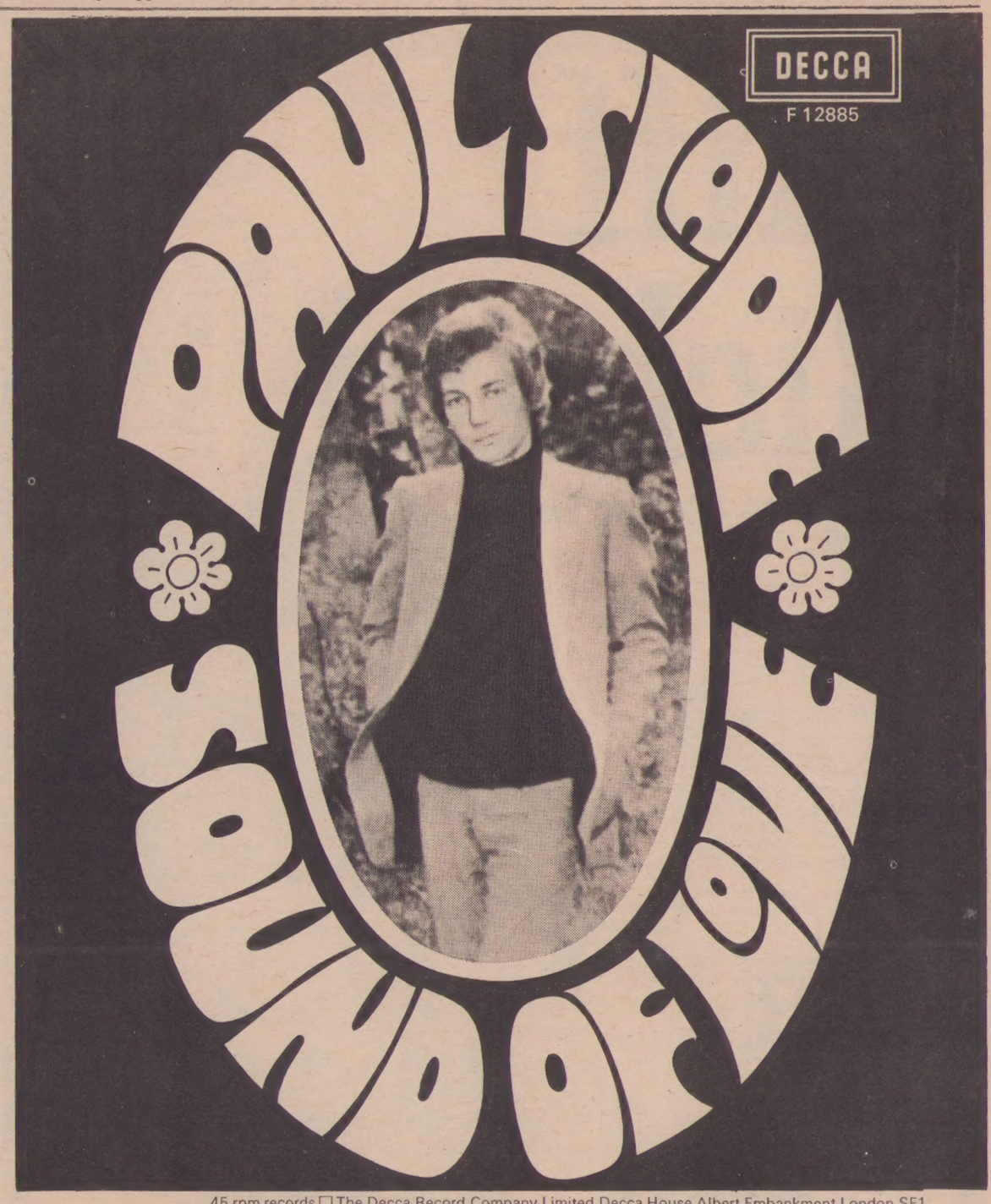
Among the guests were Cynthia Lennon, former wife of Beatle John, Lulu's recording manager, Mickie Most, and of course the other Bee Gees, who didn't have to lend any support on this occasion. Maurice took the lead very well!

Lulu, who looked less like a tiger than ever, and Maurice are planning a honeymoon later in the year.

Only six policemen were at the church to hold back the large crowd. It was an impossible task. Lulu and Maurice only have themselves to blame for not having a quiet wedding, by announcing the exact time and place of the ceremony. Which all goes to prove you can't have your publicity and peace.

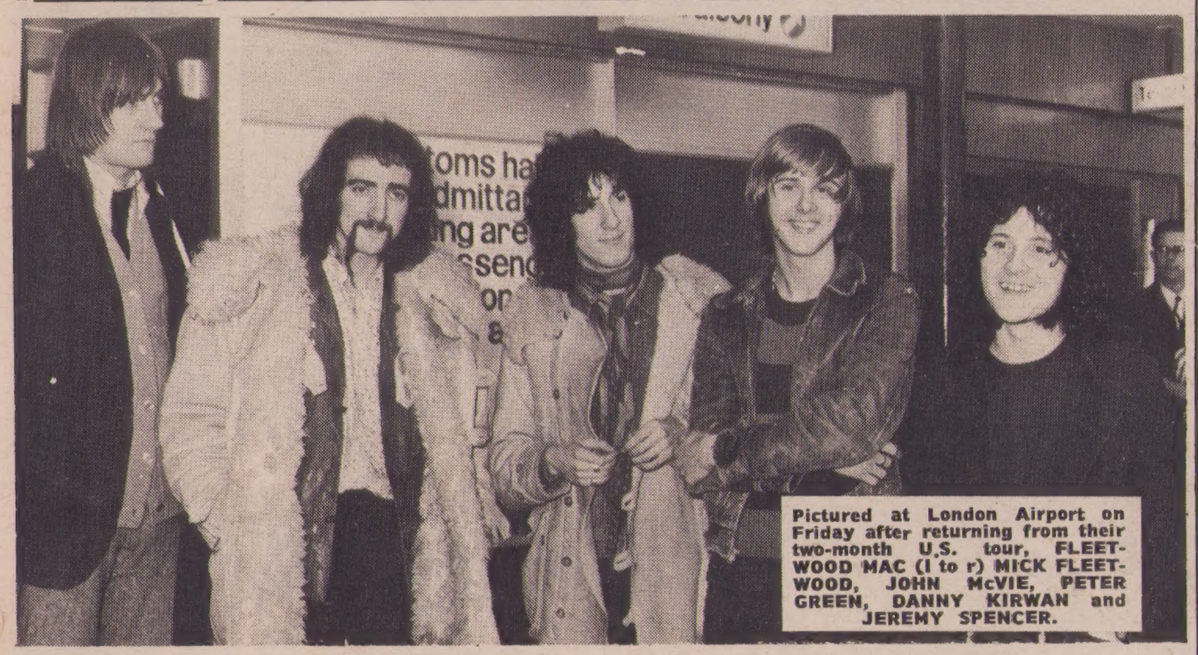
VINCE MELOUNEY arrives at the church





45 rpm records ☐ The Decca Record Company Limited Decca House Albert Embankment London SE1

After surviving gangsters, floods, cops and Chicago's notorious Negro quarter, the No.1 hit group is home



Pictured at London Airport on Friday after returning from their two-month U.S. tour, FLEETWOOD MAC (l to r) MICK FLEETWOOD, JOHN McVIE, PETER GREEN, DANNY KIRWAN and JEREMY SPENCER.

Fleetwoods always were commercial!

By NICK LOGAN

WHITE faced in a framework of jet black curls, Peter Green has the look of either a saintly devil or a devilish saint. I suspect there's a bit of both in the Fleetwood Mac leader born in Alf Garnett-land at Bethnal Green, East London.

The first time I met him was at the NME offices and the impression he left was of someone continually on his guard, aggressive and taciturn, virtually defying you to like him.

A more recent meeting was on Monday. Still there is the hint of satanic aggression and the nonchalant don't-give-a-damn attitude that is to be admired, but Mr Green now is a changed man, immediately likeable, more friendly and less suspicious. Nowadays he doesn't have to "hawk" Fleetwood Mac around to get publicity; the journalists are the ones eager to see him and perhaps therein lies the clue to the change.

Monday's meeting was on home territory — home being a house called Albatross in suburban New Malden, Surrey. Peter bought it for his parents who, out of pride while their son was away, gave it its name and erected the metal replica of the Mac's No 1 bird that hangs over the front door.

Hell's Angels

A Mr Green in faded blue denims with a hole at one knee was there to greet me and show me into a back room filled with the strains of "All You Need Is Love," stuffed animals' heads that glowered down from the walls, a parrot and a budgie that squawked at each other from their separate cages and where Peter's girlfriend squatted before the open fire sewing badges onto a decrepit black canvas "Hell's Angels" jacket.

The jacket was a gift to Peter in the States from a friend who took it off a member of the Rogues' motorcycle gang in Chicago. "These guys would rather lose their lives than lose their jackets," he explained. "They are dishonoured for life if they do so."

As I conjured up a picture of a poor dishonoured Rogue treading the lonely windswept streets of Chicago in search of his lost jacket, Peter pulled up a leather rhinoceros and invited me to take a seat.

"I felt as if I was lying when I was on stage announcing that Fleetwood Mac were No 1," said Peter, as we got on talking about the U.S. tour. "It didn't seem true being so far away.

"The group really found a home from home in hotel rooms over there. We got on to discussing a lot of things, like life and death and it brought us all much closer together. Now I feel like I have a religion. I believe in God now.

"This is what I am reading now" he said, suddenly producing several books from a nearby shelf, among them "The Thoughts Of Confucius" and a couple on Buddhism.

Peter put on a tape of one of the Fleetwoods' dates in Detroit and there was much hilarity over Jeremy Spencer's hilarious Elvis Presley impersonations which nearly always verge on the obscene.

"He really lives those characters; he really believes he is Elvis Presley," said Peter, before recounting the story of the night in Sacramento when they nearly got hauled off to jail on obscenity charges. Fortunately, the cops were content to give Peter and Jeremy a ticking off in the street outside the club.

Apart from that brush with the law and the floods that caused havoc and death in Los Angeles during their stay, there were two other incidents on the tour that Peter will remember all his life. On both he might have lost it!

One was the night he and an American girlfriend fled from a New York club pursued by a gangster with a grudge against the girl and a desire to shorten poor Mr Green's life span.

How they holed up in the hotel with what they thought to be the gang hammering on the door outside and turned out to be the rest of the group makes humorous listening told in vivid detail by Peter from the safety of suburban New Malden.

Carrying knife

"Danny was asleep in the next room," Peter recalled. "I had two knives with me and I took one in to him. He was shaking like this inside the blanket and saying, 'Please tell me it's a joke.' I was shaking too but only inside. I didn't have time to explain, I just babbled on about being sorry to involve him.

One of the reasons perhaps, why according to Peter, Danny went to the States a boy and came back a man!

"It may seem funny to look back at it now but that was the most frightening time I have ever spent in my life. These guys really are hard criminals and it's a bit of a shock when you realise you are mixed up in the New York Underworld."

The second memorable incident, also fraught with danger, happened when Peter ventured into Chicago's notorious South Side Negro district to play a solo spot at Pepper's Lounge before an all Negro audience. His companions there were Negro bluesmen Willie Dixon and Muddy Waters but even then it was a tenuous kind of safety.

"That is their whole territory, the South Side," said Peter. "That is all they have left after being pushed by the white man and any white who walks the streets there is dead.

"If you can't play, in a place like that they are just waiting to let you know. I could feel the whole attention of the club on me and they were all clapping and shouting at the end. I was feeling so high, so proud after the performance. It was a lifelong ambition of mine to play before an all Negro audience."

Dreamy quality

Peter put on the Cream's "Goodbye" album he brought home from the States and then played me "Man Of The World," the track he wrote and sings and which will probably be their follow up single. It has the same dreamy quality of "Albatross" and the makings of another hit.

"It is definitely a blues," he commented when it finished. "But people won't think it is because they won't have heard a blues in that sequence before.

"We are not trying to get away from doing the blues or get away from doing anything. We are just trying to broaden our field of music.

"I can guarantee that there will never be a night in Fleetwood Mac's history when they don't do at least one slow blues and at least one Elmore James number and I am exaggerating that."

I asked him how he felt about the tag "New Stones" that had been endowed on Fleetwood Mac. "I like it," was the reply. "Because if Fleetwood Mac can just touch on what the Stones used to do then I'd be happy. The name Stones just glows for me; it is electric. I have the greatest admiration for the Stones.

"I see Fleetwood Mac as a lifetime thing because we are more than a group, we are five people. I'm not boasting but we are five very electric people and very

Continued on page 19

'Spectacular' release from Elvis!

The latest release from The King hits the stores this week. And what a King-size chart climber it promises to be.

The titles to watch out for are—**"IF I CAN DREAM" c/w "Memories" (RCA 1795).** Both tracks come from the sensational Elvis 'Spectacular' staged by the American NBC-TV.

When this show was screened in America and Canada it caused two nation-wide tidal-waves of El-thusiasm! And now, while Stateside fans are raising a clamour for a second showing, negotiations are afoot for European rights.

While the talks continue, at least we have the consolation of the show-stopping number from this terrific new presentation of Elvis. **"IF I CAN DREAM"** was penned by W. Earl Brown, and it's already climbed high into the U.S. charts.

The privileged few who've been lucky enough to spin the disc over here, confidently predict that it will be one of the greatest Elvis releases. Ever!

February 21st is 'E' Day! Stand by your radios and turntables for the biggest thing since "Heartbreak Hotel!"

RCA

Tom's former backing group, the SQUIRES (l to r back row) Bill Parkinson, Chris Slade, new vocalist Mike Stevens and (front) Vernon Hopkin.

Tom Jones — he hasn't basically changed since he was Tommy Scott

IN a small Cardiff club, singer Danny Williams winds up his show by asking the audience to join him on his finale "Moon River." Among those who oblige is a young man with a Tony Curtis hairstyle standing by the bar at the back of the club. As he bursts into song the audience turn their heads to look and a rich, strong Welsh voice fills the room, virtually drowning out the star of the evening.

The young singer was a then unknown Tom Jones in the days when he was Thomas Jones Woodward, bricklayer by day, and Tommy Scott, singer, by night.

"Danny Williams took it very well considering," recalled Vernon Hopkins, who was with Tom at the time and a member of his backing group the Squires. "It was just like a scene from a Hollywood musical where the spotlights and cameras suddenly swing round on the young singer at the back of the club and he becomes a star.

"Only it didn't happen that way — not then."

Squire Chris Slade took up the story: "Tom was singing so loud and strong everybody turned round to see who it was. When Danny Williams sang the last bit of 'Moon River' Tom sang louder and kept the note longer than him.

"Then he went down there the following night — specially to do the same thing again."

As the story serves to illustrate,

Squires CHRIS and VERNON recall their 7 year friendship with TOM

By NICK LOGAN

Tom always had a confidence and faith in his singing ability and was never reluctant to proclaim it.

"He always had this sort of arrogant thing about it," said Chris. "It was not a big-headed thing or anything, but he always had a good voice and he was never afraid to tell anyone."

After a seven year association with Tom, during which they have together experienced both the struggles and success, the Squires have now amicably parted company with their former lead singer to go it alone.

They can now look back with humour on times that were then heartbreaks.

Chris tells one story that sums up the depths of their hard times from the eight months or so they spent together in a West London flat while manager Gordon Mills tried, without great success, to find them work.

"Near where we lived in Ladbroke Grove there was this little cafe where we used to go late at night and get sausage sandwiches," says Chris. "One night we were really low. The five of us pooled our resources and came up with 3s 9d.

"I remember it was pelting down with rain. Tom and the road manager were elected to go and fetch the two sausage sandwiches that were to be divided between the five of us.

"An hour passed and we expected them back at any minute with a rain-soaked bag. When they finally turned up they were carrying nothing.

"So Tom says, 'Well look it was like this,'" and Chris dropped into a heavy Welsh accent. "'There we was walking along you know when I tripped like this and the half-a-crown fell out of my hand and rolled away down the road to stop on the edge of a drain.

Down the sink

"'I saw it there and made a lunge for it. And do you know it just slipped away down the sink.'"

"Wiping the brown sauce from his mouth as he said it," chipped in Vernon:

"We had a pillow fight with them that night," continued Chris. "At the end there were feathers everywhere.

"Ever since then 'Down the sink' has been an expression between us. Say it to him and see what the reaction is. Every time a mike or something went wrong we'd say it had gone 'Down the sink.'"

It was seven years ago that Vernon decided he wanted Tom in the group as lead singer.

"I had known him from a couple of years before," said Vernon. "He only lived a quarter of a mile from us. He was then working in the clubs at weekends, just him and his guitar.

"He was doing rock and roll, country songs and had a strong potent voice and act. His idol was Jerry Lee Lewis and he was doing numbers like 'Yiddisha Mama' even then.

"But a lot of the younger kids didn't use to like him because they said he used to shout too much. Some of the young girls used to be frightened of him. He was very sexy even then."

Tom, in fact, cut quite a figure around Pontypridd in those days, a "typical Ted" in his sky blue suit and Tony Curtis hairstyle.

Some of the Squires didn't want Tom with them at first but Vernon's faith in him and his voice won them over. Their singer was sacked and they started up as Tommy Scott and the Senators.

News soon spread of the new young singer and soon there were long queues even at the working men's clubs where they played.

Potent force

Tom's act was a potent force even then. "I remember one night in a club where this bloke's wife was fancying Tom," recalled Chris. "Her husband threw a bottle which didn't reach the stage and fell into the front row.

"There was a big family in that row and they didn't take kindly to having a bottle thrown at them. Within minutes the whole club was fighting each other and it was uproar. There were chairs and bottles flying and one man was lashing out with his crutches. Eventually the police came and took the whole club away."

And where were Tom and the Squires? "We were peeking out from behind the curtains," laughed Chris.

It was on one of these club performances that they were seen by Gordon Mills, now manager of Tom and Engelbert, who was holidaying in Wales. A friend had persuaded him to go along and see the new singer.

"His eyes just sort of popped out when he saw Tom," said Chris.

The group gave up their jobs and Gordon brought them to London, installed them in a flat and set about finding work and material for them to record. It was a difficult task.

Engagements were rare and many times they were near to giving up.

Back home

"It was worse for Tom," said Chris, "because his wife was back home. We thought many times that he was going to pack it all in and go back home.

"We were virtually living out of each others' pockets. Gordon used to allow us a £1 a day whether we had earnt anything or not and he would keep the money when we did manage to find work"

It was in a July that they came to London and their Christmas looked like being a miserable event. They returned to Wales and worked both Christmas Eve and Christmas Day to be able to buy presents. They earnt £10 each from the two days and Gordon let them keep that as well as giving them their £1 a day for that week.

Among the work Gordon did find for them was the recording of demos and it was in this way that Tom first sang "It's Not Unusual," the song that was to give them their break and a No 1.

They celebrated with a party at Gordon's flat. Engelbert Humperdinck, then Gerry Dorsey, was there and Tom and him — Tom and Gerry no less — did a duet, a jazzed up version of "While Shepherds Watched Their Flocks By Night." Engelbert was at the piano.

So the Squires are now on their own. "I was unable to use them for more than three months of the year due to the nature of my commitments," explains their former guv'nor.

New vocalist Mike Stevens has been added to the line up of Vernon, Chris and Bill Parkinson and they make their "solo" debut this week with their version of the Joe South song "Games People Play," produced by Gordon Mills.

They give a shrug and a "that's the way things go" reply to the fact that their former lead singer is now an international star and they are where they are, and accept philosophically the fact that they do not see so much of him now as they did.

"We always used to go drinking together after a show but that has dropped off in the last year or so. Now he is whisked away, the big star bit," said Chris somewhat sadly but without bitterness.

Ordinary

"But he hasn't really changed. He was just an ordinary sort of fellow, like us, and he's still really the same as he was — a rocker at heart."

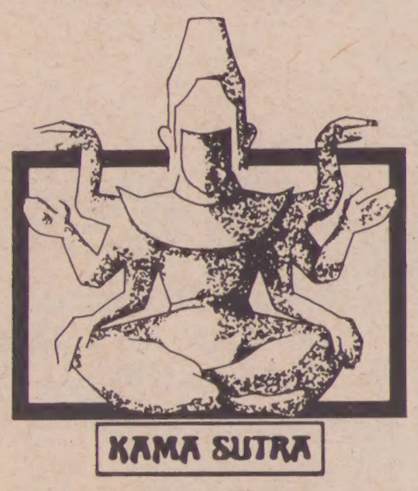
But there is one fact that augers well for the new look Squires.

Their new singer Mike Stevens, when he was with the Shevelles, once beat Tom in a talent contest.

"Every year there was a big group competition at the Sophia Gardens, Cardiff," recalled Chris. "We thought we were bound to win that year with Tom but all the other groups turned up in Beatles type gear and I suppose we were a bit old-fashioned. Mike and his group won. We didn't come anywhere!"

Recent visitors to the set of Tom's spectaculars were his parents Mr and Mrs WOODWARD. Note the striking facial likeness between TOM and his mother.

FROM THE BEST OF



KAMA SUTRA

The Lovin' Spoonful
Daydream
KAS 215

The Trade Winds
Mind Excursion
KAS 202

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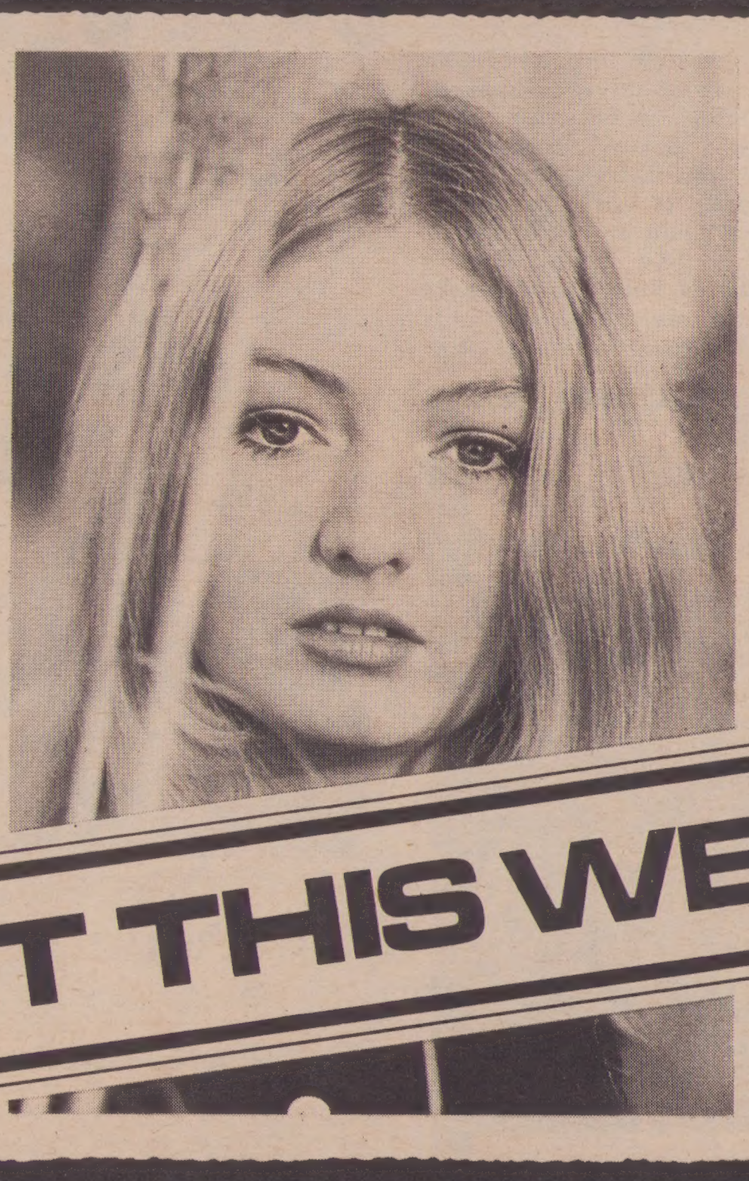
SAPCOR | APCOR 5

APPLE RECORDS

POST CARD



OUT THIS WEEK

MARY HOPKIN

TOP SINGLES REVIEWED BY DEREK JOHNSON

SHORT MEASURE CLIFF — BUT A HIT!

CLIFF RICHARD: ✱ Good Times (Columbia).

SINCE his No. 1 hit with "Congratulations," all of Cliff Richard's releases have appeared in the Chart, but none has climbed very high. It's conceivable that this could do better, because it's a big beaty sound, with a walloping bass drum, dancing strings, organ, background brass and vocal riff chanting.

A happy light-hearted and immensely dance-able disc — though I don't rate the material as particularly memorable, even though it was written by the joint talents of Jerry Lordan, Roger Cooke and Roger Greenaway.

And the playing time of just over two minutes is extremely short by today's standards. But Cliff is as personable as ever, and he should maintain his unbroken record in the Chart.

✱ TIPPED FOR CHARTS
† CHART POSSIBLE

ELVIS in a scene from his U.S. TV special. His new single, from the soundtrack of the television show, is reviewed right.

You'll be amazed at impassioned Elvis

ELVIS PRESLEY: ✱ If I Can Dream (RCA).

HOORAH — at long last, an excellent disc from Elvis! This is a powerful beat-ballad, soulfully intoned by the King — and you'll be amazed at the intensity of his delivery, and the impassioned manner in which he growls as the routine builds to its palpitating climax.

The tune is simple and hummable, and he's supported by organ, punchy brass and gospel-type chanting. Taken from the soundtrack of his recent U.S. TV special, which means that the backing is not as well-balanced as in the recording studios — and the closing applause has been left in.

But it's charged with atmosphere, and represents Elvis at his supreme best. This could well be his biggest hit for ages.

OHIO EXPRESS: Sweeter Than Sugar (Buddah).

It's that unmistakable bubblegum sound again — complete with throbbing beat, pipe-organ and carnival atmosphere. The nasal solo vocalist receives vigorous chanting support from the rest of the group.

The beat is equally as infectious and demanding as in the Ohio Express' previous singles, including "Yummy Yummy," but the tune isn't nearly as catchy. And that's the crux of the matter.

LOVIN' SPOONFUL: Daydream/Summer In The City (Kama Sutra).

Both these tracks were smash hits for the Lovin' Spoonful — sufficiently recently for me not to have to describe them to you.

And they are now re-issued to cash in on the current vogue for "golden oldies."

This is the Good-Time idiom at its best and, as such, they deserve a place in any comprehensive collection. But the trend is now outmoded, so they won't register again.

Delightful, folksy Marianne

MARIANNE FAITHFULL: † Something Better (Decca).

A DELIGHTFUL song with a folksy flavour and descriptive lyric, which makes a thoroughly acceptable comeback for the charming Marianne Faithfull. She harmonises with herself in the dual-tracked chorus, employing that familiar quivering vibrato to ideal effect.

The backing is compelling without being ostentatious — it incorporates some excellent solo guitar work, and a lengthy instrumental fade-out. I wouldn't describe this Goffin-Mann song as instantly commercial, but it's a track that grows on you with every spin — and, even in spite of her long absence, it must put Marianne in with a chance.

AN EXTRAVAGANZA OF A DAVE DEE SMASH

DAVE DEE, DOZY, BEAKY, MICK & TICH: ✱ Don Juan (Fontana).

ANOTHER one-act drama from the Howard-Blaikley team, this time with a Spanish setting — and the Dave Dee group attacks it with its customary gusto and flair. Opens rather like Herb Alpert's "Lonely Bull," then breaks into a raving up-beat saga of a matador — who, after many triumphs, finally meets a gory end.

No effort has been spared to simulate the atmosphere of the Corrida — exultant shouts of "Olé", fanfare trumpets, rippling Spanish guitars and an exotic rhythm that varies between flamenco and fandango. More than a record—it's an extravaganza, and an obvious hit. But I could have done without the spoken passage in the middle, which seems to have become a Dave Dee ritual.

The DAVE DEE group showing how to avoid confusion over names when you are in a foreign country, in this case Sweden. But on their new single, reviewed above, they are in Spain!

PROFESSOR MORRISON'S LOLLIPOP: Oo-Poo-Pah Susie (London).

We seem to be getting a glut of beat discs featuring scat-riff choruses, in the boop-a-doop and shang-a-lang style.

They all strike me as typically American and, by our standards, rather dated—and this is no exception.

It's a bright and bouncy routine in the bubblegum mould, with pipe-organ, hand-claps and a trite "peaches-and-cream" lyric. Not much flavour to this Lollipop.

MOTHER EARTH: I Did My Part (Mercury).

A San Franciscan group specialising in the latest American craze, gospel-rock. And certainly the gospel feeling dominates this beaty finger-clicker.

The rich-voiced girl soloist is aided by wail chanting, clanking piano and gutty brass.

The whole thing is little more than a repetitive riff, but that's what makes it sound so authentic.

SIR DOUGLAS QUINTET: Mehdocino (Mercury).

The group that had an instrumental hit with "She's About A Mover" returns with a vocal track—and it's a great disc for dancing, with swinging organ and shuffle beat.

The Sir Douglas Quintet has been augmented by two for this comeback, which sounds rather like "Dancing In The Street" set to bubblegum rhythm.

IMPOSTERS: Apache '69 (Mercury).

Apparently, this is a well-known group working under a pseudonym. The tune is the Jerry Lordan composition which provided the Shadows with their first No. 1 hit.

The Imposters have up-dated it, by giving it an earthy r-and-b sound—also the improvisations are more flexible, and the beat is heavier than in the original. But without TV exposure, its chances must be slim.

JACKIE TRENT: † I'll Be There (Pye).

A sentimental sing-along with sweeping strings, background humming and an electronic plucking beat in the Kaempfert style.

It's unashamed sweet-corn, but excellent of its kind — the sort of material that, say, Des O'Connor could easily take into the Chart.

And despite the fans' apparent aversion to Jackie Trent's polished professionalism, she could possibly make her mark with this song, because it's very hummable and quick to register. By the Trent-Hatch team, of course.

DEEP PURPLE: Emmaretta (Parlophone).

A British group that's been meeting with sensational success in the U.S. charts.

A self-penned item, it's a thick hard-driving r-and-b sound, with a spirited solo vocal, some startling wowing guitar work and thundering drums.

The standard of musicianship is unquestionably high, and Deep Purple's fire and urgency has a rawness and vitality that are difficult to resist. But the material is not outstanding by any means, so I can't be too hopeful about it.

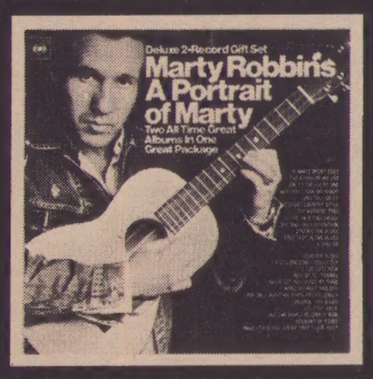
MORE SINGLES PAGE 12

CBS RECORDS
New from CBS

New Singles

4029 Jerry Vale She Gives Me Love (La La La)
4032 The Pattersons Montego Bay
4030 Colin Giffin Changes In Our time
4031 Laura Nyro Once It Was Alright Now (Farmer Joe)
3832 Chuckles Never
58-4033 Squibby & The Reflections You Got It
4041 The Fourmost Rosetta
57-3150 Garfield Love (with Jimmy Spruill Orchestra) Next Time You See Me

Albums



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Miss White & Mr. Green
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TT515

Tommy James
CRIMSON & CLOVER
RO502

Second City Sound
THE DREAM OF OLWYN
MM600

MAJOR MINOR RECORDS Limited
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NME TOP 30

(Week ending Wednesday, February 19, 1969)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
4	1	HALF AS NICE.....Amen Corner (Immediate)	4	1
9	2	WHERE DO YOU GO TO.....Peter Sarstedt (United Artists)	3	2
1	3	BLACKBERRY WAY.....Move (Regal Zonophone)	7	1
6	4	I'M GONNA MAKE YOU LOVE ME Diana Ross & the Supremes & the Temptations (Tamla Motown)	4	4
2	5	ALBATROSS.....Fleetwood Mac (Blue Horizon)	11	1
7	5	DANCING IN THE STREET Martha & the Vandellas (Tamla Motown)	5	5
5	7	YOU GOT SOUL.....Johnny Nash (Major Minor)	7	5
3	8	FOR ONCE IN MY LIFE.....Stevie Wonder (Tamla Motown)	8	3
10	9	PLEASE DON'T GO.....Donald Peers (Columbia)	7	9
8	10	TO LOVE SOMEBODY.....Nina Simone (RCA)	5	8
18	11	THE WAY IT USED TO BE.....Engelbert Humperdinck (Decca)	3	11
14	12	I PICK A ROSE FOR MY ROSE..Marv Johnson (Tamla Motown)	5	12
13	13	I GUESS I'LL ALWAYS LOVE YOU Isley Brothers (Tamla Motown)	6	13
11	14	OB-LA-DI OB-LA-DA.....Marmalade (CBS)	11	1
16	15	PEOPLE.....Tymes (CBS)	4	15
20	16	WICHITA LINEMAN.....Glen Campbell (Ember)	3	16
12	17	FOX ON THE RUN.....Manfred Mann (Fontana)	8	5
19	18	SOUL SISTER, BROWN SUGAR.....Sam & Dave (Atlantic)	4	18
20	19	MRS. ROBINSON (EP).....Simon & Garfunkel (CBS)	3	19
17	20	PRIVATE NUMBER.....William Bell & Judy Clay (Stax)	13	6
15	21	SOMETHING'S HAPPENING.....Herman's Hermits (Columbia)	10	4
23	22	YOU AIN'T LIVIN' TILL YOU'RE LOVIN' Marvin Gaye & Tammi Terrell (Tamla Motown)	2	22
●	23	SURROUND YOURSELF WITH SORROW Cilla Black (Parlophone)	1	23
28	24	HEY JUDE.....Wilson Pickett (Atlantic)	5	24
●	24	YOU'VE LOST THAT LOVIN' FEELIN'..Righteous Bros. (London)	1	24
22	26	MOVE IN A LITTLE CLOSER BABY.....Harmony Grass (RCA)	3	22
28	27	MONSIEUR DUPONT.....Sandie Shaw (Pye)	2	27
●	27	I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye (Tamla Motown)	1	27
24	29	GOING UP THE COUNTRY.....Canned Heat (Liberty)	4	24
25	30	STOP HER ON SIGHT.....Edwin Starr (Polydor)	10	11
●	30	WHITE ROOM.....Cream (Polydor)	1	30

Britain's Top 15 LPs

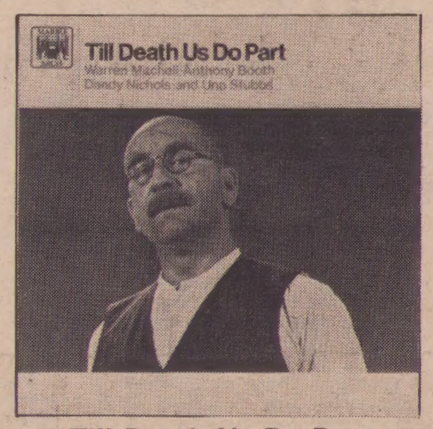
1	1	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS (Tamla Motown)	5	1
2	2	THE BEST OF THE SEEKERS.....(Columbia)	14	1
4	3	THE BEATLES .....(Apple)	12	1
3	4	YELLOW SUBMARINE.....Beatles (Apple)	5	3
6	5	SOUND OF MUSIC.....Soundtrack (RCA)	201	1
5	6	THE GRADUATE.....Soundtrack (CBS)	14	3
7	7	HAIR.....London Cast (Polydor)	5	7
10	8	THE WORLD OF VAL DOONICAN.....(Decca)	11	4
8	9	BEGGARS' BANQUET.....Rolling Stones (Decca)	10	3
13	9	HELP YOURSELF.....Tom Jones (Decca)	10	6
11	11	FELICIANO.....Jose Feliciano (RCA)	13	8
●	12	THE WORLD OF MANTOVANI.....(Decca)	15	7
8	13	LOVE CHILD....Diana Ross & the Supremes (Tamla Motown)	4	8
●	14	EARLY ALPERT.....Herb Alpert (Marble Arch)	1	14
●	15	'NUFF SAID .....Nina Simone (RCA)	1	15

MARBLE ARCH

Kinda Kinks
Wonder Where My Baby Is · Tired Of Waiting
Dancing In The Street · Come On Now
So Long · Something Better Beginning · And Others

The Kinks
Kinda Kinks
MAL 1100

Chartbusters '69
MAL 896 (M) MALS 896 (S)



Till Death Us Do Part
MAL 1112

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MAL 843

The Vienna Symphony Orchestra
Mozart: Mass in C Major, K. 317
MAL 850

The Alexander Brothers
The Two Sides Of Tom And Jack
MAL 855

Favourite Film Melodies
101 Strings
MAL 883

Jim MacLeod & His Band
Come To Fiona's Wedding
MAL 899

Hits From Finian's Rainbow, Funny Girl & Chitty Chitty Bang Bang
101 Strings
MAL 1104

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5 YEARS AGO

Top Ten 1964 Week ending Feb 21

5	1	**ANYONE WHO HAD A HEART**, Cilla Black (Parlophone)
1	2	**NEEDLES AND PINS**, Searchers (Pye)
3	3	**DIANE**, Bachelors (Decca)
2	4	**I'M THE ONE**, Gerry and the Pacemakers (Columbia)
4	5	**5—4—3—2—1**, Manfred Mann (HMV)
9	6	**I THINK OF YOU**, Merseybeats (Fontana)
—	7	**BITS AND PIECES**, Dave Clark Five (Columbia)
11	8	**CANDY MAN**, Brian Poole and the Tremeloes
9	9	**AS USUAL**, Brenda Lee (Brunswick)
5	10	**HIPPY HIPPY SHAKE**, Swinging Blue Jeans (HMV)

10 YEARS AGO

Top Ten 1959 Week ending Feb 20

2	1	**AS I LOVE YOU**, Shirley Bassey (Philips)
1	2	**I GOT STUNG/ONE NIGHT**, Elvis Presley (RCA)
7	3	**SMOKE GETS IN YOUR EYES**, Platters (Mercury)
6	4	**DOES YOUR CHEWING GUM LOSE ITS FLAVOUR?** Lonnie Donegan (Pye-Nixa)
3	5	**KISS ME HONEY HONEY KISS ME**, Shirley Bassey (Philips)
4	6	**TO KNOW HIM IS TO LOVE HIM**, Teddy Bears (Lond)
5	7	**BABY FACE**, Little Richard (London)
8	7	**PROBLEMS**, Everly Brothers (London)
11	9	**A PUB WITH NO BEER**, Slim Dusty (Columbia)
9	10	**THE DAY THE RAINS CAME** Jane Morgan (Lond)

15 YEARS AGO

Top Ten 1954 Week ending Feb 19

1	1	**OH MEIN PAPA**, Eddie Calvert (Columbia)
5	2	**THAT'S AMORE**, Dean Martin (Capitol)
3	3	**RAGS TO RICHES**, David Whitfield (Decca)
2	4	**CLOUD LUCKY SEVEN**, Guy Mitchell (Philips)
4	5	**TENNESSEE WIG WALK**, Bonny Lou (Parlophone)
7	6	**THE HAPPY WANDERER** Oberkirchen Choir (Parl)
10	7	**MAN / WOMAN** Clooney/ Ferrer (Philips)
–	8	**DON'T LAUGH AT ME**, Norman Wisdom (Philips)
–	9	**THE CUFF OF MY SHIRT**, Guy Mitchell (Philips)
8	10	**ANSWER ME**, Frankie Laine (Philips)
–	10	**THE HOOK**, David Whitfield (Deca)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."

Last Week	This Week		
1	1	EVERYDAY PEOPLE, Sly & the Family Stone	
2	2	TOUCH ME, Doors	
4	3	BUILD ME UP BUTTERCUP, Foundations	
3	4	CRIMSON & CLOVER, Tommy James & Shondells	
6	5	CAN I CHANGE MY MIND, Tyrone Davis	
7	6	YOU SHOWED ME, Turtles	
8	7	THIS MAGIC MOMENT, Jay & the Americans	
10	8	I'M LIVIN' IN SHAME, Diana Ross & Supremes	
5	9	THE WORST THAT COULD HAPPEN, Brooklyn Bridge	
15	10	GAMES THAT PEOPLE PLAY, Joe South	
17	11	PROUD MARY, Greedence Clearwater	
13	12	BABY, BABY, DON'T CRY, Smokey Robinson & Miracles	
9	13	I STARTED A JOKE, Bee Gees	
16	14	I'VE GOTTA BE ME, Sammy Davis Jr.	
22	15	INDIAN GIVER, 1910 Fruitgum Co.	
12	16	I HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye	
14	17	HANG 'EM HIGH, Booker T. & M.G.s	
25	18	CROSSROADS, Cream	
11	19	IF I CAN DREAM, Elvis Presley	
—	20	TRACES, Classics IV	
—	21	HEAVEN, Rascals	
24	22	RAMBLIN' GAMBLIN' MAN, Bob Seeger	
30	23	THIS GIRL'S IN LOVE YOU, Dionne Warwick	
19	24	HOOKED ON A FEELING, B. J. Thomas	
—	25	DIZZY, Tommy Roe	
—	26	MY WHOLE WORLD ENDED, David Ruffin	
28	27	GOODNIGHT MY LOVE, Paul Anka	
20	28	SHOWDOWN, Archie Bell & Drells	
27	29	STAND BY YOUR MAN, Tammy Wynette	
—	30	BUT YOU KNOW I LOVE YOU, First Edition	

New Musical Express

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NME POLL CONCERT — BOOK NOW FOR SUNDAY, MAY 11

HERE is the first exciting announcement thousands of readers have been waiting to hear — the date of the next fabulous NME Poll Winners Concert. This thrilling all-star event will be staged on Sunday afternoon, May 11, at the Empire Pool, Wembley. Once again, Maurice Kinn is assembling a colossal cast of the top groups and singers. The initial list of artists taking part will be announced either next week or in our following issue. Readers will recall that at last year's Poll Concert, the Rolling Stones took part without any previous announcement: so sensational surprises can be expected.

There is always an overwhelming ticket demand for this eagerly-awaited event, which is rightly acknowledged throughout the world as the greatest pop show on earth. Enquiries have been pouring in to the NME offices for many weeks—and to accommodate those anxious to secure reservations at the first available opportunity, the NME is now accepting applications for tickets.

Readers are advised to apply immediately, as any delay could result in disappointment. Every Poll Concert since 1963 has been filled to capacity, with countless numbers of late applicants invariably turned away.

The May 11 concert commences at 2.30 pm. Despite another considerable increase in overhead charges, we are delighted to announce that we have been able to stabilise seat prices at last year's level. Tickets are priced at 20s., 25s., 20s., 15s., 10s. 6d. and 7s. 6d.

Please note that reservations may be made only by completing the coupon at the foot of this page. A stamped addressed envelope must be enclosed with remittance. Applicants should also state an alternative price, in case seats are not available for their first choice.

By using this initial booking form, all applicants are guaranteed an equal opportunity of obtaining the best seats. The envelopes will be placed in a large drum at the end of next week, after mail from all parts of the British Isles and the Continent has been delivered. Tickets will then be distributed during March in strict rotation, as each application is drawn out.

Postal bookings only can be accepted. Under no circumstances can reservations be made by telephone or by personal callers. Successful applicants will receive their tickets next month.

Waste no time in making sure you witness this thrilling event. So book now for THE pop event of 1969—tomorrow may be too late!

'BUTTERCUP' 3 MILLION

WORLD sales of the Foundations' "Build Me Up Buttercup" — co-written by Mike D'Abo and Tony Macaulay—this week reached a total of more than three million, according to a spokesman for the group. The Foundations' next single is released next Friday (28) and the revised title is now "Bad, Bad Old Days."

The group will be seen receiving its Gold Disc for "Buttercup" from Tom Jones in the recorded edition of his show, screened in most areas on March 9.

Because of prior commitments, the Foundations have made a promotion film of their new single for possible inclusion in BBC-1's "Top of the Pops."

RYANS IN RUSH ROUND EUROPE

BARRY RYAN began a major European promotional tour on Wednesday, accompanied by twin brother Paul Ryan. He will be playing TV and radio dates in Holland, Belgium, France, Italy, Spain and Germany. Barry's "Eloise" hit — written by Paul — reached No. 1 in all those countries, although the object of this tour is to promote their new single "Love Is Love." The twins are due back in London on March 11.

Barry's first solo MGM album, titled "Barry Ryan," (not Paul Ryan," was completed on Tuesday evening. It is scheduled for April release. Because of the lengthy nature of some of the arrangements, it consists of only ten tracks.

★ POPLINERS ★

BECAUSE many fans were unable to obtain tickets for its concert at London Royal Albert Hall this week, Jimi Hendrix Experience plays another concert at this venue next Monday (24). ● Additional cabaret bookings for Stockton Fiesta are Rockin' Berries and Freelanders (March 2 week); Harry Wilde, Wilde and Terry Lightfoot's Jazzmen (March 9 week). ● Pigmeat Markham pays four-day promotional visit to Britain next month. ● British Lions, which recently appeared in U.S. Top Ten Magic Lanterns, signed to three-year deal by Atlantic Records. ● Run of "Hair" and the Beanstalk" at Wimbledon Grand, starring Wayne Fontana, extended to March 8. ● Malcolm Roberts cabaret week at Birmingham Penguin from this Sunday (23). ● Dubliners four-week Canadian tour from mid-March. ● U.S. group Flying Burrito Bros. — previously ex-Byrds Chris Hillman and Gram Parsons — arrive in Britain on March 13 for six-month stay. ● Pink Floyd in solo concert at London Royal Festival Hall on Monday, April 14. ● New March dates for Harmony Grass include midnight concert at Harlow Odeon (1), Eastcote Clay Pigeon (2) and Wolverhampton Lafayette (11). ● U.S. jazz pianist Erroll Garner, begins British tour at London Royal Festival Hall on Saturday, April 12. ● Joe Brown and Bruvvers cabaret week at Wakefield Theatre Club from March 23. ● Full line-up for Sheffield University's Rag Ball next Tuesday (25) comprises Hellions, Moody Blues, Julie Driscoll and Brian Auger Trinity, Spinners and Fairport Convention. ● Vera Lynn tours South Africa for five weeks from March 15. ● Paper Dolls and Barron Knights in variety bill at Chatham Town Hall on Tuesday, March 18. ● Chicago-based clarinet star Pee Wee Russell died last Saturday, aged 62.

POLL CONCERT TICKETS FORM

CUT HERE

To: NME (Concert), 112 The Strand, London, W.C.2,

Please reserve for me .....tickets at ..... for the Pollwinners' Concert on Sunday, May 11.
I will accept tickets priced at .....
If my original choice is sold out, Price of seats 20s.; 25s.; 20s.; 15s.; 10s. 6d.; 7s. 6d. I enclose remittance (payable to "New Musical Express Ltd.") together with stamped addressed envelope.

Name .....
Address .....
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LETTERS) .....

THE TYMES AND DATES

THE TYMES now open their three-week British tour one day earlier than expected — with a double date at Liverpool Victoriana and Mardi Gras on March 7. Revised and additional March nightstars are Nantwich Civic Hall (8), London Oval Surrey Rooms (9), Purley Orchid and London Scotch of St. James (10), Norwich Federation (12), Stevenage Locarno (13), Tottenham Royal (14), Bishop's Stortford Rhodes Centre (15), Crystal Palace Hotel (16), Tunstall Golden Torch (17), Sevenoaks High (19), Wembley Assembly Hall (20) and Margate Dreamland (22).

Nina Simone change

A change in the itinerary of Nina Simone's concert tour now takes her to Cardiff Sophia Gardens on Friday, March 21, instead of Wolverhampton Gaumont as originally planned. All other dates for the tour, which is promoted by Nems Enterprises, remain as printed in the NME five weeks ago.

ZEPPELIN PLANS

Led Zeppelin — the group formed by ex-Yardbirds leader Jimmy Page — returned from its debut U.S. tour last weekend and is set for a short Scandinavian tour from March 15. The group's first album, simply titled "Led Zeppelin," is released by Parlophone on March 1.

Idle Race man produces

Jeff Lynne of Idle Race has been signed to Liberty Records as a producer, though this does not mean he will be leaving the group. First disc he will supervise will be Idle Race's next single for March release. The group tours Hungary for two weeks in June — with Dave Dee, Dozy, Beaky, Mick and Tich — then flies to America for a ten-day visit.

Johnny Cash TV spec in jail

AMEN, SARSTEDT, SONNY, CHER, AFFAIR — ITV

JOHNNY CASH is to star in a TV special filmed in one of America's most infamous prisons. The Tom Jones series is switched to Friday-night transmission for London viewers, and Sonny and Cher are added to the guest list. Amen Corner, Peter Sarstedt, the Love Affair, Marbles and Locomotive are among latest bookings for the "Discotheque" series. Screening date has now been fixed for Vikki Carr's new series, and several guest attractions have been booked. Malcolm Roberts is to introduce his new single in ATV's "The Golden Shot."

Granada-TV is to present an hour-long musical documentary of country singer Johnny Cash entertaining the prisoners in California's notorious San Quentin jail. It will follow the pattern of Cash's hit LP recorded at Fulsom Prison, and it is possible another album may emerge from his latest prison visit.

The show is produced by Michael Darlow and Jo Durden-Smith, who made the "Hair" and "The Doors Are Open" specials. Granada viewers will see the programme on Saturday, March 29 — other regions, including the London area, screen it on Sunday, March 23.

London Weekend TV is scheduling the Cash show as part of its new series of Sunday specials, which begin on March 2. This means that after this Sunday (23), London viewers will see "This Is Tom Jones" on Friday nights with effect from February 28. But the Tom Jones series will remain on Sundays in many other regions.

Sonny and Cher are the latest guest bookings for "This Is Tom Jones" — they arrive in Britain on March 24 to film their sequence. The edition featuring Engelbert Humperdinck, Dusty Springfield and the Foundations now reverts to March 9 screening (March 2 in London) — while Julie Driscoll and Sandie Shaw will be seen in the March 2 show (February 28 in London).

Another impressive guest list has been assembled for Granada-TV's "Discotheque" series. It includes the Fourmost, the Magic Lanterns, the Merseys, Millie Davis and Arthur Garrett (Wednesday, March 12); Amen Corner, Unit Four Plus Two, Elton Johns, the Daly's and Nina Shaw (19); Dave Davies, Shirley & Johnny, Gary Walker and the Rain (26); Marbles, Locomotive, Phillip Goodhand-Tait and Linda Russell (April 2); Peter Sarstedt, the Love Affair, Vince Hill and Friday Brown (9).

Vikki Carr's LW-TV series is now set to begin on Tuesday, April 8, with Roy Castle and Kenny Ball's Jazzmen guesting in the first edition. Lena Martell is in the second show, and subsequent guests include Ray Barrett, the Settlers, Dallas Boyd, Johny Hackett and John Hanson.

With Anita Harris having completed her six-week run in LW-TV's "The Saturday Crowd," Susan Maughan is booked for tomorrow's edition (22). Top Brazilian star Elis Regina guests in the same company's "Corbett's Follies" on Saturday, March 8.

Malcolm Roberts is set for ATV's "The Golden Shot" on Sunday, March 2.

NEW INSPIRATION

Cupid's Inspiration has added a new organist to its line-up to replace Garfield Tomkin — who withdrew from the group in December on medical advice. Newcomer is 19-year-old Londoner Dave Morris. It was announced this week that all the group's future discs will be produced by Steve Rowland. This week he was supervising sessions from which its next single will be selected.

SPOOKY TOOTH
2nd ALBUM
Released soon on Island Records

Trems, Bell – Clay, Gene newies

EARLY ELVIS CUT-PRICE ALBUMS

NEW singles by the Tremeloes, William Bell and Judy Clay, Gene Pitney, Kasenetz-Katz and Grapefruit have been scheduled for release. But the Who's new single has been put back by one week. Also due out are albums by Sam and Dave, Wilson Pickett and Donovan. RCA is to start issuing cut-price albums of Elvis Presley's old material.

The Singing Orchestral Circus has changed its name to Kasenetz-Katz Present The Super Circus and its first release in its new guise is "Embrassee" (Buddah), out next Friday (28). Issued the same day are Ben E. King's "Till I Can't Take Anymore" (Atlantic), Gene Pitney's British-recorded "Maria Elena" (Stateside) and Los Bravos' "Save Me Save Me" (Decca).

Released on March 7 are the Tremeloes' self-penned "Hello World" (CBS), Aretha Franklin's latest million-seller "The Weight" (Atlantic), the Bell-Clay team's "My Baby Specialises" (Stax) and Grapefruit's "Round Going Round" (Stateside).

Pye issues the LP "Donovan's Greatest Hits" on March 7. Albums out on April 11 include Wilson Pickett's "Hey Jude," Sam and Dave's "I Thank You" and Aretha Franklin's "Soul '69" (all on Atlantic).

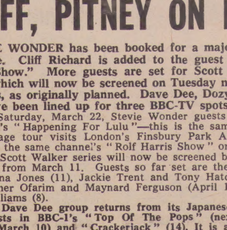
The Who's next single "Pinball Wizard" (Track), originally planned for release next Friday, has been delayed until March 7.

When the British division of RCA-Victor becomes fully independent in June, one of its first moves will be to re-release early Elvis Presley material on its cut-price Camden label. First of the cheap Presley albums is likely to be "Gold Records Vol. 1." RCA also plans to issue future Elvis singles in picture sleeves.

● Tony Hatch has signed film star Lynn Redgrave to the Pye label, and she is cutting two Trent-Hatch compositions for March release.

DES SET FOR PALLADIUM SUMMER — VAL, MIREILLE SPRING VARIETY

AS exclusively forecast in the NME, Des O'Connor is now confirmed as top-of-the-bill attraction for this year's lengthy summer revue at the London Palladium. But before this revue opens, the Palladium will present two separate variety bills, each lasting a fortnight—one thrill star Val Doonican, and the other Mireille Mathieu. Negotiations for Tiny Tim to appear at this venue are still in progress.



They meet on Wednesday afternoon at the Savoy—French star SACHA DISTEL currently appearing in cabaret at the hotel and PETER SARSTEDT who mentions Sacha in the lyrics of his No 2 song "Where Do You Go To."

Des O'Connor stars in the revue "Here And Now," presented by Leslie Grade and Leslie Macdonnell. It opens on Thursday, May 22, and continues until December 13. Des will occupy the stage for the whole of the second half of the show, as well as being seen in the opening sequence.

Val Doonican headlines the variety bill at the Palladium during the 2½-week season on Thursday, April 17. He will be followed for two weeks by Mireille Mathieu, who opens on May 5. The current pantomime at the theatre ends on April 12.

● As previously reported, Tiny Tim is being sought for a Palladium engagement and it is possible he will follow on from the two short variety seasons as a co-starring attraction. Otherwise, it is likely he will play one or two Sunday concerts at the Palladium in the spring.

PITNEY PLANS FREE SHOW

GENE PITNEY—who missed the first performance of his current British tour at Birmingham Odeon on February 7, when he was delayed by a blizzard — is to present a free show to compensate for his absence on that occasion. It will be staged at the same venue on Friday, March 14, and all those holding tickets for the performance he missed will be admitted without charge.

Gene will then play a second performance the same evening, for which entrance will be charged in the normal way. Supporting bill for both these performances is now being set by promoter Arthur Howes, and will be totally different from the package now touring with Gene.

MOVE TO CABARET

THE MOVE is to move into cabaret! The group opens a week's engagement in Middlesbrough at the beginning of May, and will spend the following two months working exclusively in Northern clubs. To prepare for this challenge, the Move is developing a new act which will incorporate comedy and impressions.

Following the success of "Blackberry Way," the group plans to maintain a similar production policy for all its future recordings — this means that Jimmy Miller will continue to co-produce its tracks, in conjunction with the Move itself. Roger Wood is currently writing songs for Amen Corner and the Marmalade, with a view to them being released as singles by those groups.

Agent Peter Walsh — currently touring South America with the Tremeloes—is setting up a tour there for the Move later this year. But the group's projected U.S. tour has been shelved indefinitely, due to Trevor Burton's departure. A new one-nighter booking is at Stevenage Locarno next Thursday (27).

Bonzo single, concerts

THE Bonzo Dog Band's "Urban Spaceman" follow-up retains the topical flavour of space travel — titled "Mr. Apollo," it is issued by Liberty on March 7. The group is also set for another in its series of concerts with Scaffold, when the two groups co-star at Manchester Free Trade Hall on Friday, February 28.

The Dogs' first U.S. tour is now expected to open at New York's Fillmore East in April — followed by five weeks of club dates, including some with the Nice and Jeff Beck. As reported two weeks ago, three major U.S.-TV guest spots have also been lined up. The group's second American tour starts in July and lasts for eight weeks.

The Band has been booked for two major Eurovision appearances in the spring, when it makes guest appearances in the "Club Europa" series. It televises from Germany on May 24 and from Italy on June 4.

Freddie colour TV series, world trip

Freddie and the Dreamers are to star in another 13-week "Little Big Time" series for Southern-TV in the autumn—it will be that company's first series to be filmed in colour. Meanwhile, Freddie and the group begin a three-month tour of the Far East early next month—they play eight weeks of cabaret in Australia and a concert in Hong Kong, followed by a tour of U.S. bases in the Philippines, Japan, Taiwan, and Okinawa.

STEVIE WONDER, DAVE DEE, CLIFF, PITNEY ON BBC-TV

STEVIE WONDER has been booked for a major BBC-TV appearance. Cliff Richard is added to the guest list for the "Rolf Harris Show." More guests are set for Scott Walker's six-week series, which will now be screened on Tuesday nights instead of on Mondays, as originally planned. Dave Dee, Dozy, Beaky, Mick and Tich have been lined up for three BBC-TV spots.

On Saturday, March 22, Stevie Wonder guests in the final edition of BBC-1's "Happening For Lulu"—this is the same evening on which his package tour visits London's Finsbury Park Astoria. Cliff Richard guests in the same channel's "Rolf Harris Show" on Saturday, March 8.

The Scott Walker series will now be screened by BBC-1 on Tuesday evenings from March 11. Guests so far set are the Dudley Moore Trio and Salena Jones (11), Jackie Trent and Tony Hatch (18), Gene Pitney (25), Esther Ofarim and Maynard Ferguson (April 1) and Kiki Dee and John Williams (8).

The Dave Dee group returns from its Japanese tour this weekend and guests in BBC-1's "Top Of The Pops" (next Thursday), "Dee Time" (March 10) and "Crackerjack" (14). It is also set for Thames-TV's "Eamonn Andrews Show" on Thursday, March 6.

With Lulu's series ending on March 22, "Dee Time" returns to its former Saturday-evening spot with effect from March 29. "Crackerjack" ends it current run on Friday, March 14, and is replaced the following week by another series of ITV's "Basil Brush Show" with pop guests.

BBC-1 is to repeat some of its 1968 David Frost shows "Frost Over England," with Julie Felix appearing in every one. They begin next Monday (24) and are followed in this spot by a new series of "Moira Anderson Sings" starting on Monday, April 28—guests include Vince Hill, Edmund Hockridge and Dickie Henderson.

Ten Years After is showcased in BBC-2's "Colour Me Pop" on Saturday, March 1, and—as previously reported—Harmony Grass is set for the following week (8).

● Stuart Henry's final appearance in "Top Of The Pops" will be on March 27, after which Tony Blackburn takes his place as one of the four resident comperes.

TOM'S ROUND-THE-WORLD PLANS

Australia, U.S. dates; more TV, British concerts

AFTER completing his current TV series, Tom Jones is to undertake a major tour of the Far East and America which will keep him out of Britain for more than three months. Among cabaret engagements lined up are Sydney Chevron Hotel, New York Copacabana and Las Vegas Flamingo. Tom is due to start work on the second batch of his TV shows in late August and these will occupy him throughout the autumn. But he is, nevertheless, hoping to fit in a one-week concert tour of principal British cities.

Tom completes filming the first 13 of his TV shows on April 6 with Martha Reeves and the Vandellas and Goldie Hawn (from "Rowan & Martin's Laugh-In") guesting in the final edition. But he is required to hold the next fortnight free, as there is a likelihood he will be needed for an extra two shows.

He opens a 21-week season at Sydney's Chevron on April 24, then flies to Hawaii for eight days — half of which will be spent in playing Honolulu concerts, with the remainder set aside for holiday. Tom plays a major concert in Boston on May 19, and three days later opens a two-week engagement at New York Copacabana.

He then stars at Las Vegas Flamingo for a month from June 6 — his second season at this venue under his five-year deal with the Flamingo. This is followed by cabaret in Chicago and Toronto, and there is a possibility some sequences will be filmed in America for his next batch of TV shows.

Tom is due back in Britain at the end of July, after which he takes a three-week holiday before returning to the TV studios.

AFFAIR INJURED

Love Affair member Rex Brayley was struck on the temple by a flying bottle last Friday during the group's appearance at Paisley Ice Rink. He was taken to hospital suffering from concussion, and had five stitches inserted into the wound. The group leaves Ireland for three days from March 7, and is set for a four-day Easter tour of Scotland from April 4.

Troggs, Fare Dutch TV

The Troggs and Vanity Fare were among groups filmed by a Dutch-TV camera crew on location in London last week. The sequences are for inclusion in Holland's top pop series, and shooting took place in Hatchett's Club and Chelsea King's Road.

GUN-NIGHTERS SWEDEN TOUR

Gun has been set for a six-day Swedish tour from March 18 — this is one of the bookings which will replace its projected U.S. tour, now postponed until April. A three-day Scottish tour begins next weekend and dates include Edinburgh Place and Bonnieriegg Regal (February 28), Glasgow Apollo, Pepper's, Strathclyde University (March 1) and Dunfermline Kinema (2).

RASCALS, FUDGE DUE

THE RASCALS — the hit American group formerly known as the Young Rascals — arrives in Britain on March 12 for a five-day promotional visit. The group guests in BBC-1's "Top Of The Pops" (13) and "Happening For Lulu" (15), and flies to Germany for "Beatclub" is being issued by Atlantic on March 14 to tie in with the visit. One London club appearance may also be set.

Before arriving in London the Rascals undertake a whirlwind European tour. Apart from one concert in Stockholm, this will be confined solely to TV dates. They open in Denmark on February 26 and subsequently visit Norway, Sweden, Germany, Italy, France and Holland.

Another U.S. group set for a European tour is Vanilla Fudge. It is due to arrive in Britain in early June for a one-week stay as the first part of a seven-country tour. Meanwhile, Fudge has a new single released by Atlantic on March 21, "Shotgun."

Summer seasons

The Kaye Sisters star in this year's summer season presentation at the Gaiety Theatre, Douglas, Isle of Man, for 18 weeks from May 19. Another summer show set this week is John Hanson in "The Student Prince" at Blackpool Winter Gardens from June 20.

HERMAN FOR VEGAS

HERMAN'S HERMITS are to make their Las Vegas cabaret debut this summer—in a deal worth 100,000 dollars, they will play either Caesar's Palace or the Flamingo for four weeks from July 20. This will be preceded by a month-long visit to Australia, during which the group will star in a three-week cabaret season at Sydney's Chequers Restaurant from June 18 to July 8. On the way to Australia, the Hermits will play a concert in Hong Kong — and another concert is set for Hawaii en route for Las Vegas.

The group recorded three tracks last weekend from which its follow-up to "Something's Happening" will be selected. Tentative release date is March 28.

Herman's Hermits' cabaret week at Sheffield Cavendish, due to have begun on March 2, has been put back to the week commencing May 11. They are also set for two days in Ireland appearing at Belfast Romano's (March 28) and Bray Arcadia (29).

● **Although Herman, Tom Jones and — as reported last week — Engelbert Humperdinck are all set for Las Vegas appearances this year, they will be overshadowed financially by Barbra Streisand. She has signed a deal to appear at Vegas International Hotel for four weeks every year until 1973. Her fee: one million dollars per month!**

BIG SOUL, BLUES SPRING INVASION

MANY big name American attractions have been lined up for spring UK tours by promoter Roy Tempest, who flew into London last weekend after completing negotiations in New York. He has clinched visits by Garnet Mimms (April 17-May 4), Mary Wells (May 2-18), Inez and Charlie Foxx (May 16-June 1), Rufus Thomas (May 30-June 16), Sam the Sham (June 6-22), Solomon Burke (June 13-28), and Len Barry (June 27-July 12).

Blues singer Freddie King begins a three-week British tour tonight (Friday), and other specialist blues artists coming here for Tempest are Lowell Fulson (May 9-25) and Howling Wolf (May 16-June 1). As previously reported, already set is a ten-day Chuck Berry tour from May 23.

Among other American artists expected to visit Britain in the spring— whose tours are still awaiting finalisation — are Lee Dorsey, the Everly Brothers, Judy Clay, Sugar Ray Robinson and Bill Haley and the Comets.

● Tempest told the NME: "I guarantee that these are all the genuine and original artists—I am through with presenting imitators."

LONG MAYALL TOUR

John Mayall flew to New York on Sunday in preparation for his three-month tour of North America, opening at Fillmore East on March 7. He was accompanied by his manager Rik Gunnell who — during his stay —will be discussing projected U.S. tours by Georgie Fame, Alan Price and Chris Farlowe.

BEN E. KING TOUR DATES

THE full itinerary for the five-week tour by U.S. singer Ben E. King has now been completed by promoters Henry Sellers and Danny O'Donovan. Accompanied by the Chris Shakespeare Globe Show, he opens at London Bag O' Nails (tonight, Friday), Margate Dreamland and Islington Rocksteady (Saturday), Retford New Brotes Hotel and Manchester Princess and Domino (Sunday), Purley Orchid and London Scotch of St James (Monday), Sevenoaks Bligh and London Samantha's (Wednesday), Worthing Assembly Hall (Thursday), and Leicester University and Sutton-in-Ashfield Bath Hall (next Friday, 28).

March dates are Chester Clockwork Orange, Nantwich Civic Hall and Manchester Twisted Wheel (1), Doncaster Attic and Derby Clouds (3), Tunstall Golden Torch and Birmingham Cedar Rooms (3), Portsmouth Locarno and Canterbury Bridge (4), Nelson Imperial (6), Southampton Top Rank (9), Bishop's Stortford Rhodes Centre and London Bag O' Nails (10), Wolverhampton Lafayette and Birmingham Cedar (12), Bristol Locarno (14), Manchester Princess and Domino (15), London Scotch of St James (17), Leeds Town Hall (19), Newcastle-under-Lyne Locarno and Birmingham Cedar (20), Liverpool Victoriana and Mardi Gras (21), Dunstable California and Nottingham Beachcomber (22), a week in cabaret at Middlesbrough Showboat (23-29), Crystal Palace Hotel and London Samantha's (30) and Purley Orchid (31).

RADIO 1 BOOKINGS FOR YOUR MARCH LISTENING

LONG JOHN BALDRY, Julie Driscoll with the Brian Auger Trinity, Simon Dupree and the Big Sound, the Symbols and the Mindbenders are among guests in Radio 1's "Sounds Like Tony Brandon" every evening from Monday, March 3, to Friday, March 7. The line-up is completed by Deep Purple, the Rockin' Berries, Amboy Dukes, Jigsaw, the Samurai, the Marbles, the Merseys, the March Hare and Force West.

Booked for the "Dave Cash Programme" during the week beginning March 3 are Vanity Fare, Plastic Penny, Jimmy Powell and the Dimensions the Merseys, the Nerve, Gulliver's People, Pinkerton's Colours, the Acker Bilk Band. This same cast also appears in the Saturday-afternoon show hosted by Chris Denning, on March 1.

The Mason - Capaldi - Wood-Frog group, Ten Years After, Terry Reid and Jon Hiseman's Colosseum are set for "Top Gear" on Sunday, March 2. Earlier the same day, Julie Driscoll and the Brian Auger Trinity guest in "Symonds On Sunday."

Guest list for the morning "Jimmy Young Show" throughout the March 3-7 week comprises the Casuals, the Searchers, the Timebox, Breakthru, Two Of Each, the Freelanders, Lois Lane, Laura Lee and the Bands of Alex Welsh and Johnny Arthey.

Simon Dupree and the Big Sound, the Mike Sammes Singers and the Peter Knight Orchestra are in "Pete's Saturday People" on March 1. Set for "Pete's Sunday People" the following day (2) are the Paul Williams Set, Salena Jones, the Eddie Harvey Trombone Band and the Roberto Mann Orchestra.

MARBLES DROP 'NIGHTERS

Marbles have decided to concentrate their activities solely on radio and TV appearances between now and the end of April — this is intended as part of their build-up as concert artists.

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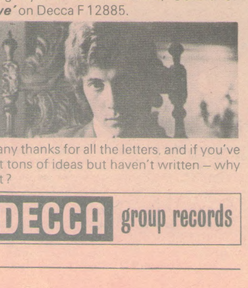
info on this week's new releases from Decca—

This week is almost too good to be true! **RICHARD MANDEL** reminds me a great deal of the Drifters, which can't be all bad. I don't know anything about him except that he's made a great record. The title is *'Loneliness'* and it's a mover, with booming bass and the boys in the background singing their hearts out. Instant nostalgia on London, HL 10256.

PROFESSOR MORRISON'S LOLLIPOP are the latest contenders in the Bubble-gum stakes, and their new one, *'Oo-poo-pah-Susie'* is a bit good, for nonteenies as well. It's on London, HLU 10245. New man **GLEN SOUTH** has a voice I can best describe as huge, and with a great arrangement he does good things with an emotion-charged ballad titled *'Too late for tears'* on Decca F 22888.

TONY JOE WHITE must have been playing guitar since he was knee-high to a turnip green, and has a voice like molasses. *'Polk salad Annie'* is a tale of the Deep South, with bags of atmosphere, some good tight brass and a beat that you can't sit still to. Soul food fanatics will find this goodie on Monument, MON 1031.

PAUL SLADE has got a really terrific voice, and it's just right for a touching love song by the Gibb Brothers, *'Sound of love'* on Decca F 12885.



Many thanks for all the letters, and if you've got tons of ideas but haven't written — why not?

DECCA group records

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APPLE ARRANGES FIRST CLASS DELIVERY FOR 'POST CARD'

520ft above London!

A star turn-out helped launch Mary's debut LP "Post Card" at a lavish reception she hosted in London last week in the revolving restaurant of the GPO Tower, 520 feet above London. Pictured at the party (from l. to r.) are MARY with PAUL McCARTNEY, who produced the album; NME's ALAN SMITH and Assistant Editor JOHN WELLS discussing some of the tracks with Mary; presentation of Gold Disc by Postman ARTHUR DANGERFIELD for million sales of "Those Were The Days"; dj KENNY EVERETT and DONOVAN talk about the album.

ALAN SMITH discusses some of the technical points of the LP with PAUL McCARTNEY and DONOVAN who composed and plays guitar on two of the tracks.

You'll either love or loathe LP

MARY HOPKIN

tells NME's Alan Smith

"YOU'LL either love it," says Mary Hopkin, brushing a wisp of hair away, opening her brown and white fur coat, taking it off and sitting back on the seat at Apple. "Or you'll hate it." They bring in the sandwiches and her new first LP, "Post Card," and we listen as her recorded pure voice glides over the silky words of the Donovan song, "Voyage Of The Moon." The mood is soft as a dream and after a while I find myself asking her questions in the hushed tone of a man in church.

"Are you listening?" she asks, her forehead clouded, "to the words? They tell a story. It's the images . . . they're lovely."

So each song plays and then we talk. She is apologetic about almost everyone, unsure of herself but all the time wanting to be good, wanting to be appreciated for her voice and not for herself.

"I'm nothing, and I know it," she tells me flatly.

"But my voice. . .that I care about. I must sing right and do something my very best, and the thing I wish were different about recording is that you have to stop sometime.

"You may have to say 'Right, we can't do another take, that's the one to release. You have to stop, but you know that if you kept on and on recording, you could do it better some time in the future. But the record is made, and that's what people will judge. There's no going back and doing it again.

"Paul has an idea for my next single, but it won't be for a while yet. I don't think there's any need to rush after 'Those Were The Days,' because, really, this is the follow-up."

The whole mood of this first LP is quiet, gentle, middle-of-the-road, produced by Paul McCartney with the side of his mind far from psychedelics and "Pepper" and rock 'n' roll and blues.

I mean no disparagement when I say that the mums and dads will love it, because so will Big Sister and Elder Brother and most people who like nice songs with good tunes gracefully sung.

Even the brighter numbers (and I notice that Mary always calls them just "songs," never anything else) have a late-night roundness that very firmly makes them music to listen to and not dance by.

All are, unashamedly, LP tracks and LP tracks only. And they are wrapped in 1940's nostalgia like "Love Is The Sweetest Thing," "Someone To Watch Over Me," and a slowed-down but stretched-out version of "There's No Business Like Showbusiness" in which Mary conveys a lot more meaning than the usual razz-a-matt-azz; or new and tender songs like George Martin's "The Game."

There are 14 tracks on this unexpectedly warm and quiet collection of sadness and show-business and snowdrops (see Mary talking about "Y Blodyn Gwyn,") and each has been performed and produced with fragile care.

There are two ("Prince En Avignon" and "The Game") which could have been sung in a lower and a more intimate voice. But that is all.

You will, as Mary says, either love or hate this first Major Recorded Work of hers since the three-million selling "Those Were The Days."

I like it very much indeed.

and here she gives her track-by-track comments

"LORD OF THE REEDY RIVER." Oh, this is a beautiful song. When I was recording it, I felt as if I was in a dream floating along. It gives you that kind of feeling. Paul and Don sat there on guitar and I sang it as softly as I could.

"HAPPINESS RUNS." This is just a happy song I like doing. It was the first one Donovan brought me.

"LOVE IS THE SWEETEST THING." This one is my favourite of all on the whole album. It's so nostalgic, and the orchestra and the treatment seem to take you back so much.

"Y BLODYN GWYN." This is the song they always sing at the eisteddfods! It's got a lovely sad feeling, hasn't it? A lot of people feel emotional and almost want to cry when they hear it, just for the feel of it. Translated from the Welsh, the words are all about a snowdrop which comes out of the ground too soon, and the singer is saying: "Get back. It's too early yet."

"THE HONEYMOON SONG." This was just nice to do because it's so catchy. It's a Greek composition by Mikis Theodroakis, and we tried to make it bright and sunny.

"THE PUPPY SONG" was written for me by Nilsson, and again it's nice to do because it's got a brighter flavour. I met Nilsson once and he was very charming. But I don't really know him.

"INCH WORM." This is the oldie. I suppose it's one of those songs you either love or you hate.

"VOYAGE OF THE MOON." I had hardly heard this one before I sang it in the studio. The way we did it was that there were just the three of us, Paul and Don playing guitar — it's a Donovan song — and I sang it straight from Don's book, the one in which he writes them down. It was such a lovely song that maybe if I learnt it, it wouldn't have meant so much. This way, I just sang it straight out and it seemed to come so naturally. It's a beautiful song full of lovely pictures and images. Maybe they don't come across to other people, but I could feel them while I was singing.

We recorded this one at EMI. It was a Friday night, and Don just came into the studio. We'd recorded his "Happiness Runs" earlier in the week, and we thought how about asking him if he's got any more. He said how about these, and got out his big book!

It's a terrific feeling singing Donovan songs, because they've got so much in them.

"LULLABY OF THE LEAVES." This is another song I hadn't really tried before. I enjoyed doing it, but now, of course, I have to sit back and worry. It was Paul's idea to do it. Do you think it succeeds? I wasn't really too keen at first, because I don't think of myself as this type of singer.

The thing is, I don't think my voice is old enough for this kind of song, or **I'm** old enough. Maybe it doesn't come off because of that. But I know I **can** feel a song like this.

It's terrible knowing what you want to do, and not being able to do it. I want people to like what I sing, but most of all I want to satisfy myself. I want to try so many things, but I get scared in case I can't and I make a fool of myself.

"YOUNG LOVE." This is the old Tab Hunter hit. We used the Mike Cotton band for this, and we tried for a nice up-tempo sort of sound. We sort of just sat there in the studio and worked ideas out — they were mainly Paul's, as usual!

The voices on the refrain belong to the London Welsh Choir. I like rocking-type songs like this, but sometimes I don't think it comes off, because I can never think of myself as being pop. Probably a pop singer would have a lot more punch in it. Anyway, I wouldn't want to sing screamy songs myself.

I think it was the first number we did.

"SOMEONE TO WATCH OVER ME." I'm scared about this one. I loved doing it. Don't laugh! People might laugh because they think "Oh, what on earth is she trying to do, and it doesn't come off." But I wanted to do it and I enjoyed doing it because it's a sophisticated and different kind of song. And again — I'm not that kind of singer. But I always try. The backing is Mike Cotton again — trumpet and guitar and so on.

"PRINCE EN AVIGNON." Oh. This is in French. My French is ter-

Contd on page 14

MORE SINGLE REVIEWS

Contd from page 8

PATTERSONS: Montego Bay (CBS).
The Patersons are being hailed as Ireland's answer to the Seekers, and the comparison seems specially valid here, because this is a Tom Springfield number.

Attractive harmonies between the two sisters and two brothers in this very melodic folk-beaty number.

Has one of those "we'll-meet-again" lyrics that could make it popular on request shows.

SHIRLEY & THE SHIRELLES: † Look What You've Done To My Heart (Bell).
This is a vital up-beat raver, with a fervent uninhibited vocal, heavy Tamla-like beat and dancing strings. Not much tune, but its magnetic exuberance will appeal to the youngsters.

MIKE SAMMES SINGERS: Life Is A Precious Thing (Dot).
Written by Ron Grainer and Hal Shaper, this comes from the "Assassination Bureau" movie.

Set to lilting waltz-time, it's a captivating song, and makes the perfect vehicle for the smooth blend and subtle harmonies of the Mike Sammes Singers. Pleasantly whistleable tune, too. But hardly Chart material.

SMALLER LABELS

IF you haven't yet come across the term "reggae," it's an expression meaning ska with an insistent rocksteady beat — and there's a perfect example of the genuine article in **Joe Nolan's** "Reggae With Me" (Jolly) . . . A blues-slanted romantic ballad with a plod beat, "People Are Doing It Every Day" (R & B) makes an appealing duet for **Terry and Jerry** . . . Another dose of West Indian magic, this time from **Eric Barnet** with the instrumental "Te Ta Toc" (Gas) — it's practically tuneless, but the repetitive riff is great dancing material . . . It's worth tapping the unexplored fund of talent that some of the smaller companies have to offer, because you often come across a positive gem — like **Roy Docker's** soulful "Holiday" (Pama) . . . A trio known as **St. David's Road** blend attractively in the rhythmic and melodic ballad "Let The Sun Come In" (Tangerine), aided by an imaginative Alan Hawkshaw backing . . . "The House That Jack Built" was a million-seller for Aretha Franklin, though personally I think that the original **Thelma Jones** version—now issued by Soul City—is equally as good.

BAR-KAYS: Soul Finger (Atlantic).
Latest in the seemingly never-ending string of re-releases from Atlantic. It's a Jerk-beat instrumental, featuring shrieking brass, swirling organ and twangs — plus background screams and chatter, which help to create a party atmosphere. All very funky and groovy. A perfect platter for discotheques.

PAUL SLADE: Sound of Love (Decca).
Paul Slade's voice has an in-built wistful quality, which is well suited to this rather sombre and poignant Bee Gees composition.

His thoughtful and meaningful rendition is beautifully offset by a dramatic scoring, in which shimmering strings and rumbling tympani are prominent. Worth considering.

The FOURMOST, whose latest single is reviewed right.

POTTED POPS

The first record ever issued by that fine soul artist DARRELL BANKS was the infectious and jerk-beaty "Open The Door To Your Heart," which Stateside now re-releases . . . PATTIE is a petite blonde, and one of Australia's top singers — and she injects personality a-plenty into her sparkling up-beat toe-tapper "Gravitation" (Columbia) . . . A moody 4½ minute routine called "The Letter" by Kama Sutra group OUTRAGE develops into a reverberating wall of sound, and is scarcely recognisable as the Box Tops' former hit . . .

"May I" (MGM) by **Bill Deal and the Rhondels** has a happy sound and catchy tune, and is a blend of rocksteady and Caribbean influences — an ideal party disc . . . An ear-catching harmonic blend, on a par with that of Vanity Fare and Harmong Grass, is the principal sales factor of the **Playground** in the bouncy "I Could Be So Good" (Nems) . . . "Malfunction Of The Engine" (Polydor) by **Rare Amber** is an ultra-slow instrumental blues, with the accent on some brilliant guitar work, though I fail to see the significance of the title . . .

A sizzling r-and-b item by the fruity-voiced GUITAR CRUSHER — that's the snappy "When My Baby Hits The Numbers" (Blue Horizon), though the emphasis is on the beat rather than the melody! . . . Quite incredible for a 14-year-old, but TINA CHARLES succeeds in bringing warmth and sincerity to her styling of the rockaballad "Nothing In The World" (CBS), written and produced by Valerie Avon . . . A storming heavy beat, swinging organ, hand-claps and a contagious party atmosphere are the main ingredients of a wonderfully dynamic disc by U. K. JONES called "Let Me Tell Ya" (Deram).

FOURMOST: †Rosetta (CBS).
The new-look Fourmost with their second CBS single. And with a completely different approach, too—because this savours vaguely of the Bonzo Dog and the New Vaudeville Band, in that the style harks back to the early 1930's.

The tune will be familiar to you, as it's a standard in the repertoire of all trad jazz bands. This version is smooth and sophisticated, with muted brass, a syncopated rhythm and doo-wacka-doo's galore. Produced by Paul McCartney, who's certainly captured the mood of the period to a tee. A possible hit.

LAURA NYRO: Once I Was Alright Now (CBS).
A superb and vastly under-rated artist, though one whose appeal is aimed more at the discerning connoisseur. This track blends r-and-b, soul, country and folk influences.

But mainly it's a showcase for Laura Nyro—she ranges from the tender and intimate to the full-blooded and supercharged, according to mood and tempo.

SONNY JAMES: Only The Lonely (Capitol).
Although this has just entered the U.S. charts, it is almost identical to Roy Orbison's original million-selling version.

Sonny James' styling of this beautiful c-&-w beat-ballad is expressive to a degree, and is certainly worth acquiring if you don't possess the Big O's disc — though it's not quite as good.

STAGE AND FILM NUMBERS

THAT marvellous musical "Hair" is jam-packed with worth-while material, and one of the most memorable songs is "Let The Sunshine In," which makes an effective showcase for Fontana's **Andy Forray** . . . Slightly less demonstrative is the more orthodox musical "Ann Veronica," and the lilting title song is delightfully warbled by the **Mike Sammes Singers,** backed by the orchestra of co-composer Cyril Ornadel, on CBS . . . On the same label is another item from the same show—the haunting ballad "Why Can't I Go To Him," which is handled with utmost sensitivity by **Elaine Delmar** . . . **Tony Mason** makes a sophisticated debut with the dramatic and pulsating title song from the movie "Some Girls Do" (Nems), written by Don Black and Charles Blackwell

Marianne Faithfull
SOMETHING BETTER
c/w SISTER MORPHINE
Produced by Mick Jagger

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WE WANT TO BE LIKE FRESHMEN

say Harmony Grass

SEVEN years of struggles, hopes, disappointments and dreams paid off for Tony Rivers and the Castaways the day they switched their style and name to Harmony Grass. Seven years of break-ups and make-ups. And seven years in which they came close to chart fame so often only to see it slip away again.

By ALAN SMITH

HARMONY GRASS in action (l to r) RAY BROWN, KENNY ROWE, BILL CASTLE, TONY RIVERS, TONY MARSHALL and TONY FERGUSON.

Now, this always top-rated harmony group finally looks as if it's on its way as that catchy "Move In A Little Closer Baby" single hovers in the NME Chart. Says Tony: "It's a beginning . . . we've got a long way to go yet, but I feel as if we've finally passed the apprenticeship."

He could have every reason for being bitter about the past. Instead, he puts it down to experience and says he's more interested in the secure future of the group and in having a happy home life for his wife and child.

He drummed a desk in the London office of the group's agency, Nems, this week, and told me: "We changed our name to coincide with the release date of our record, December 6. Then for three weeks, nothing happened at all . . . all our fans knew about the record, but no one could buy it.

"We found people all over the country saying 'We can't get your record,' which didn't help when we were pinning so much faith on it, and we thought: 'Oh, that's nice, After all this.'

"But over Christmas, the BBC really gave it a bashing. Even I heard it . . . which really means something. And since then, they've really kept playing it. It's been a terrific help.

"Of course, the group's changed around a bit since we started. Our bass player, Ray Brown . . . he started the Castaways. Then I joined him, about seven and a half years ago. We're the only two original ones, although we've got members who've been with us for a few years.

"We had problems two or three years ago, what with management disagreements, and finance and so on. And with so much trouble over our heads, we naturally started to argue and we had our share of break-ups.

"It's easy to get on each other's nerves when you're in a group, which is why you hear about that break-up thing so often. And all that 'differences in musical policy' and 'the split was perfectly amicable' is usually a load of —.

"As far as Harmony Grass is concerned today, though, I'm a big boy now and I just close my ears to anyone's faults. I just stay quiet.

"Besides which . . . on the road . . . I'm so used to travelling and the life in general, I find I just end up talking about what was on the television last night, that's if we haven't been working.

Worst thing

"I suppose the worst thing about being in the pop business, although you'll never get me complaining, is the diabolical hours. You can't call this a job—it's your way of life.

"As far as the future is concerned, certain of us in Harmony Grass want to follow the idols we've got . . . the Four Freshmen. And we feel that if we could really make it good on the international scene with our own vocal style, we could earn a fortune.

"Most of us in the group don't ever want to give it up or just laze about, whatever happens. I mean, I live in Hornchurch in Essex, and I'm married with a kid, and it's bloomin' murder for my wife—so obviously I'd like this break we've got at the moment to try and make it better for all of us.

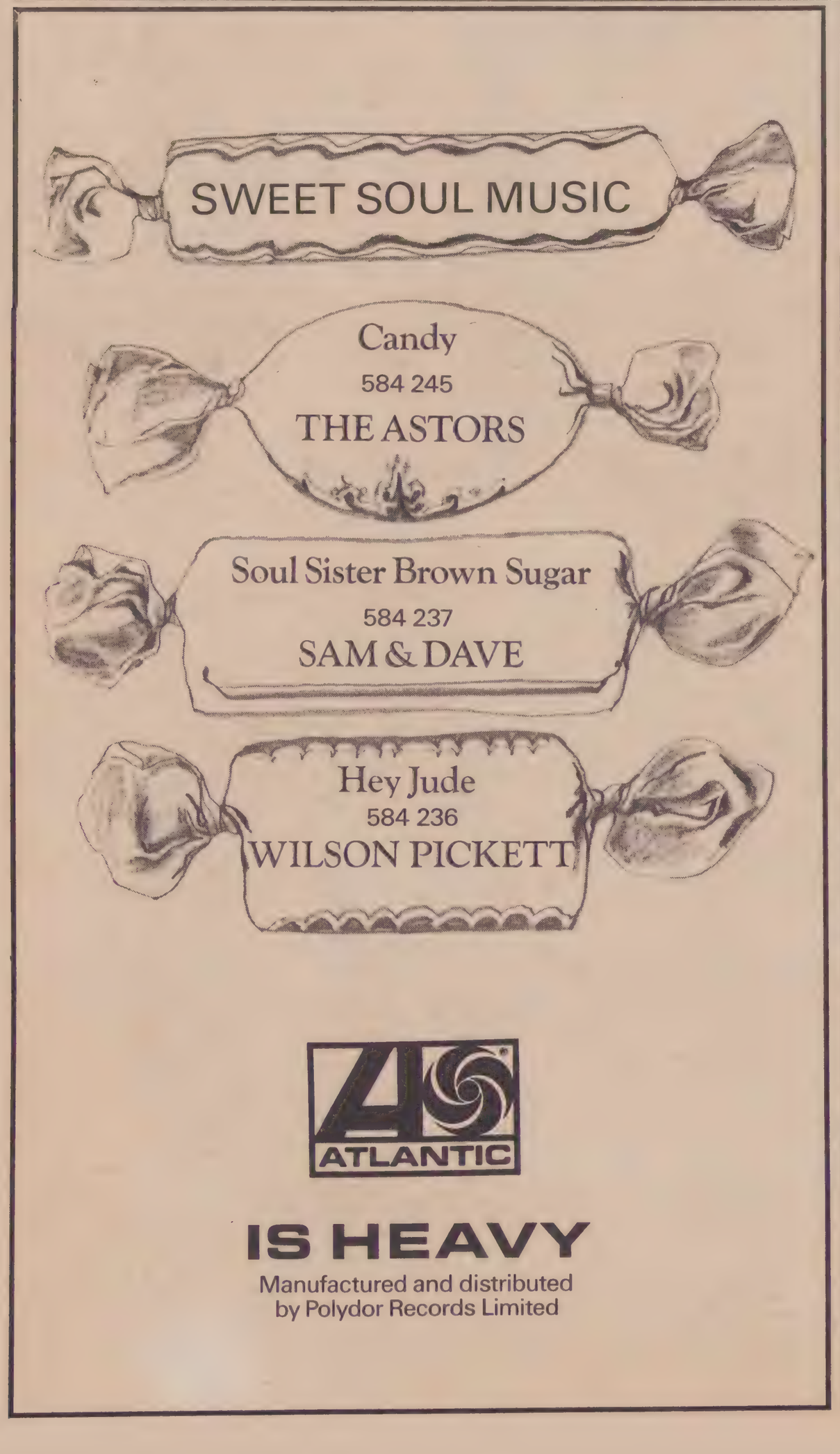
"I mean, the wife, out of everybody, really deserves something from this.

"About the future, though . . . I think that in all modesty, we've always been regarded as the top harmony group in this country. At one time we were even the only harmony group there was.

"Now we've got a hit, I'd really love it if the group could travel, naturally. We've only been abroad once.

"But I don't want to go as a third-class, back of the plane, cheapest-hotel scene. If we're really gonna go—and we've waited long enough—then I want to do it in style.

"Real style."



MARY HOPKIN

Contd from page 12

thing. I'm not going to say anything about this one at all.

Well . . . I loved the song before I did it. It's the track I least like, but not because of the song, simply because I don't like me on it. I shouldn't say that, should I? I'll put other people off, and I think maybe they should listen and decide for themselves. My mother loves that one. I don't know why. I just know how my voice should sound. It's my fault — nobody's else's fault.

"THE GAME." I nearly cried when I did this song, because I got so annoyed with myself. It's a beautiful, beautiful song, and it deserves to be sung well or not at all. I tried it so many times, and I was so upset about it. I knew I could do it — but I didn't do it, and I now think I'll never do it the way I would like to.

I was probably all-keyed up and too involved in it so it didn't come out naturally.

"THERE'S NO BUSINESS LIKE SHOWBUSINESS." This was another one I was scared to do, because for me it was so different. I like it because it's a sad song, basically. And yet it's full of hope and cheer.

TERRY QUINN'S TV

Pickett's no fan of the Beatles

DESPITE the recent success of "Hey Jude," I got the impression that Wilson Pickett is NOT a big fan of the Beatles — at least not any more.

In fact I can tell you that when Wilson left London after his appearance on Lulu's show he was convinced that the four Liverpool lads had snubbed him!

I spent a couple of hours with the great soul singer while he was at Television Centre and inevitably the conversation got around to the Beatles.

Very quickly I got the distinct impression that Mr. Pickett was more than a little annoyed at all four Beatles and John and Paul in particular.

"I've been here in town for two days, man," he told me "and not one of them cats have so much as picked up a phone. I've tried to phone but they act like they're all invisible."

I mumbled something about how busy the Beatles were these days but Wilson wasn't having any excuses.

"I would love Paul to write me some original songs but the way I feel right now I could go round to that Apple place and ask for my royalty cheques back—and maybe punch a few noses while I'm there . . . "

He laughed when he said that, but I got the feeling he was only half joking.

TALKING about Pickett's problems—they didn't end with his snub (real or imagined) from the Beatles or the cancellation of his planned British concerts.

One of the main reasons Wilson agreed to visit London at all was to do some shopping for a Rolls Royce. He spent what little free time he had looking over a very special Silver Cloud worth a cool 40,000 Dollars.

He told me he wanted the car to go with his coat—a full length black ranch mink cut trench coat style with a belt across the back. Wilson had the coat specially made for him in America last year at a cost of 5,000 dollars . . . which is a heck of a price to pay just to keep out the cold.

Today Wilson's dream car is still sitting there in its West End showroom because the singer had to leave London before he could complete the deal to buy it. However, I'm told he still might cable the money and have the Rolls shipped to him in the United States.

IF you are ever anywhere near the Gay Huzzar restaurant in Soho on Mondays around lunchtime you might just see **Simon Dee** and his team of writers and researchers working out the problems of "Dee Time" over bowls of steaming goulash.

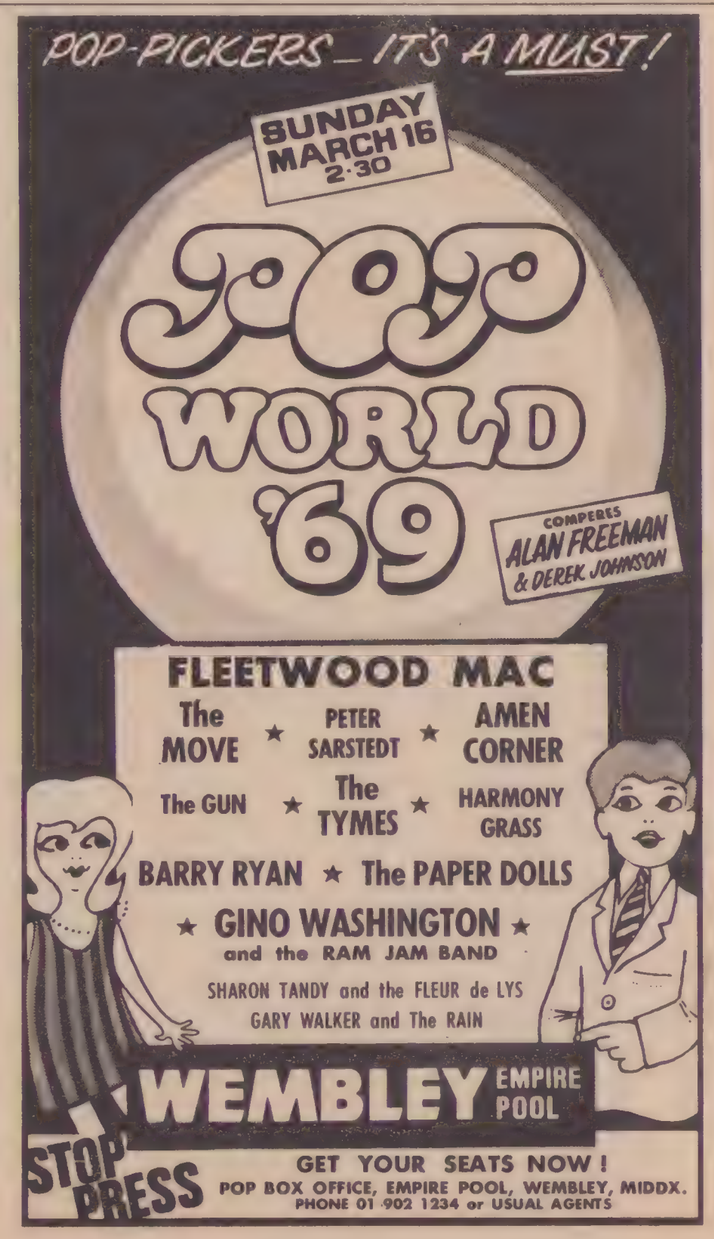
Simon tells me that he is still planning to bring out that record although right now it is in the process of being re-mixed and re-recorded. "Don't want any D-Flat notes, do we?" he said.

Can you imagine the fight between Eammon Andrews and "Dee Time" for the first television appearance of Simon when it comes out!

SAW **Peter Sarstedt** down at **Ronnie Scott's** recently and I think he is perhaps the most original new talent to emerge this year.

I thought his first single "I Am A Cathedral" should have made the charts and I was almost as disappointed as he was when it didn't.

However, there IS justice in the pop world and his beautiful "Where Do You Go To My Lovely, which he sang on "Dee Time" two weeks ago is now No 2 in this week's NME chart and I'm sure it will go right to the top. The first thing Peter did when he first made the charts was to phone his brother Eden Kane in Australia.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RINGO as the sexy Mexican gardener in "Candy"

Another bizarre character in the film is a Guru played by MARLON BRANDO. What happens between him and Candy, reclining in the background, leaves little to the imagination.

Candy, played by Swedish actress EWA AULIN, is the girl who can't say "No." And doesn't.

candy X marks Ringo's solo film debut

HE SCORES IN BAWDY SEX FROLIC says Jan Nesbit

YOU will soon be seeing Ringo in a very different role from the quiet, shy, mop-top drummer we all know. In "Candy," his first solo film role, Ringo is a randy, passionate, Mexican gardener, moustache bristling, lust gleaming in his eyes at the sight of the nubile, luscious Candy, Lolita's natural successor — Ewa Aulin.

There's certainly nothing quiet or withdrawn about Ringo, as, in a scene likely to be heavily censored, he grabs Candy and frenziedly forces her down on to a handy billiard table where he makes love to her.

"Emmanuel ees good boy," he keeps repeating in a curious mixture of stage Mexican and Liverpoolese obviously in a delirium of self delusion.

At that moment Candy's father walks in and it is clear that he doesn't think his gardener should be on the billiard table in a state of undress with his daughter.

Candy leaves for New York to avoid scandal. She is in the car on her way to the airport when there is the roar of motorbikes and Ringo's face appears at the car window followed closely by those of his avenging sisters. (Mexico's answer to Hells Angels?)

Ringo's sisters are determined to do Candy over and preserve the honour of their young brother who was a celibate preparing for the priesthood before he met Candy. Well, that's their story.

Despite Ringo's pleas, the sisters are looking very nasty, the jagged edges of broken tequila bottles are at the ready, when Candy is rescued at the last minute by a military plane full of soldiers, leaving Ringo broken hearted and frustrated once more.

Richard Burton and James Coburn also play a part in Candy's love life. Burton is McPhisto, a Welsh poet, campus idol and tenth rate Dylan Thomas. He seduces Candy in his chair swivelling, window blackened, drink filled Rolls Royce.

James Coburn plays Dr. Krankheit, a surgical whizz kid who insists on examining Candy but not for medical reasons.

Altogether it is easy to see why the book was banned here and why a certain American state arrested the projectionist! But Candy is an entertaining, light hearted sex movie and we certainly see Ringo in a new light! The Premiere was yesterday (February 20th) at the Kensington Odeon.

Another lover is RICHARD BURTON who plays a boozy Welsh poet.

From YOU to US

Edited by TONY BROMLEY

VIRGINIA BEEKE (Waltham, Lincs): Does Tony Blackburn get a percentage of Barry Ryan's records? If not, why does he keep plugging his records continuously? Everybody I've spoken to is just about fed up with his sycophantic gushings concerning Mr Ryan.

Also, why do we have to have the aforesaid Barry Ryan inflicted on us everytime we switch on the television. Lulu and Rolf Harris may like the pathetic lyrics and over-orchestrated productions of "Love Is Love" but I'm sure the public will not again fall for this latest epic which can best be described as "All sound and fury signifying nothing."

JOSEPH FELLERMAN (Leeds): Johnny Harris should be put in a straight jacket so he can't dance about as though he's got St Vitus' dance! For all his cavorting about the musicians don't seem to take a blind bit of notice.

Harris may think he's the last word in trendiness but his arrangements are more like 1959, the sort of stuff you can hear on Radio One any day of the week.

ANGELA BRADLEY (Birmingham): I have to admit that previously I disliked Mike Quinn as a tour compere. But last night at first performance of the Gene Pitney show at the Birmingham Odeon he was excellent! How he and the other artists kept calm when Gene and the Flirtations had not arrived by 8.15 I shall never know.

The way Mike Quinn ad libbed and even managed to quieten people in the audience who insisted on chanting "We Want Gene" and began slow handclapping was fantastic! After all it wasn't his fault that Gene couldn't appear until the second half, it was the marvellous British weather!

YVONNE GREEN (Finchley): Being one of the thousands of fans of Engelbert Humperdinck, I have seen him on two shows in the past few weeks, on both shows he sang "Let Me Into Your Life."

Any fool can see this is a great song for him and it is impossible to compare it with his horrible new single. What are his record company doing? They obviously don't know a good song when they hear one.

KRIS JOHANNSON (Goteborg, Sweden): Recently I saw Ten Years After in a concert here in Goteborg and was impressed by both their musical ability and presentation.

Now I have heard their album "Stonedhenge" and believe they are one of the best new British groups.

If they are Underground now, soon they will come up and show many, many British and American groups the way to go.

RONALD TOMLIN (Wantage, Berkshire): The two recent letters from Brenda Smith (FYTU Feb 1) and Christopher Walker (FYTU Feb 8) have prompted me to give a few more facts about the rough deal we are getting. This time, though, in comparison with the continent.

I am spending two weeks in Britain and what do I hear when I switch on "Wonderful" Radio One? Well, if I'm lucky I sometimes hear the latest singles from the Doors, Jethro Tull and Marvin Gaye.

Considering I have been listening to these records for the past two months in Germany I am not very impressed.

If the Dutch/German radio stations can play these records before they even enter the American Top 50 — why can't Radio One?

And now for the release of LP's. Just one example is needed here I think. Donovan's new LP "Hurdy Gurdy Man" has been in the German shops for the past five weeks.

No sign of it in ours, only a re-issue of the "Fairytale" album, and I think you will be lucky if it is released in Britain at all

I must admit I do miss being able to see British artists live but at least I'm supplied with up-to-date Radio stations who play all types of popular music and don't have to suffer "Ob-La-Di, Ob-La-Da" rubbish being shoved down my throat all day long!

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SUPERGROUPS A GOOD IDEA? AND COULD THEY WORK?

Inspired by a recent letter to NME we've been asking around managers and artists to discover just what they think—to see if it could ever happen. Their replies are printed here, together with a competition you can enter to select the super of supergroups. Have fun and win yourself some free discs into the bargain!

PETER WALSH, the noted promoter-manager-agent, says: Supergroups sound a great idea from the artistic point of view, but from promoting angle I can't see it ever working. Patrons will not pay 25s. to go to a place like the Albert Hall on the announcement that Willie Famous, the great group star will be there and had asked his pals to rally round to be in his supergroup that night.

People won't pay for something they're not sure of getting. In small clubs, where the group boys go after work and jam together, it's a great idea, but for a concert it just wouldn't work.

I can see a danger in such an idea, too. An unscruplulous promoter could advertise that all sorts of stars would be appearing and when nobody turns up blame it on Willie Famous, who told him they would.

And even when you get a supergroup together, it might not work out. In present groups there's a personality who shines out, but put him with three of four other personalities and he may not shine so much. Each star might kill the other.

JOHN MACLEOD, songwriter and record producer: Names like Clapton, Nash, Winwood and Baker are obviously great selling points when it comes to live performances. But what worries me is the spontaneous image they are all trying to put over.

It would be like 11 star footballers from 11 different teams coming together for the first time in an international match. They would be lost. But if they got down to rehearsing, it becomes just another group.

So, while admiring the freedom of thought and music supergroups would enjoy, I can't really see them as a lasting or commercial proposition.

ANDY FAIRWEATHER-LOWE (of the Amen Corner) says: I can see why musicians like Clapton and Stevie Winwood want to be able to jam with whom they like and thus be able to have a more fluid approach to their music.

"But I think human nature is such that supergroups will become fixed and you'll see the same people recording and playing gigs all the time. The coming and going will last only as long as it takes for players to find out who they want to play with."

VIV STANSHALL (Bonzo Dog): It's a thing that's going to come. When you're playing, you reach a time when you want to move away and play with people of your own capability. I don't think there are more than 10 journalists or more than a few kids, though, who appreciate musicianship.

Now name your Supergroup and win FREE records!

OUR SUPERGROUP idea has created so much interest recently that we have decided to run a SUPERGROUP competition, in which we invite you to name your SUPERGROUP in the form below.

The best 25 entries, in the Editor's opinion, will win £2 record tokens. So fill in your coupon now, attach it to a POSTCARD and send it to:

SUPERGROUPS COMPETITION
NEW MUSICAL EXPRESS
112 STRAND,
LONDON, W.C.2.

Closing date is first post on March 10 and the results will be announced in the NME dated March 15.

NME SUPERGROUP COMPETITION

LEAD SINGER: _____

LEAD GUITAR: _____

BASS GUITAR: _____

DRUMS: _____

ANY OTHER INSTRUMENT: _____

I accept the Editor's decision as final.

Signed: .....

Address: .....

..... Age: .....

REMEMBER: POSTCARDS ONLY

AMERICA CALLING

Superstar Tom Jones

FIRSTLY, a word of praise for the new Tom Jones series, which kicked off a run on the ABC network last Friday (7), at peak viewing time.

By now, with all he's got going for him, Tom should have been a superstar in the U.S. Certainly his debut night club performances here last year were great and his record sales were extremely high.

As of last Friday, overdue and not a minute too soon, he became one, and not only should his next trip in the late Spring be profitable, it could also mark the beginning of a straight time split between here and England, because on the strength of the series' success, Tom Jones is going to receive lots more groovy offers!

MAMA CASS pictured in London this week.

Mama Cass has completed her first TV special, which will be aired in April on the ABC network. It's her first engagement since her rather disastrous opening and closing in Las Vegas late last year.

The special, taped in Los Angeles, includes John Sebastian, who's doing extremely well as an independent writer and producer since leaving the Spoonful, Mary Travers (of Peter, Paul and Mary), and writer Joni Mitchell. It promises to be a good one.

JUNE HARRIS: NEW YORK

ELVIS OUT OF HIDING

ELVIS PRESLEY appears to be coming out of hiding! This week he hit a Las Vegas nightspot without all the ballyhoo that usually accompanies him everywhere he goes, and about two weeks ago, he popped back to Memphis and recorded 16 new tracks at the American Record Studios.

These new Elvis sessions are the first in some 12 years that haven't been associated either with a movie soundtrack or TV. He used the studio's own musicians (the same ones that were used by Dusty on "Son Of A Preacher Man"), and reported he was delighted to be back recording in Memphis after so long. If you recall, he started out from there with his early things on Sun, who have just rebuilt their studio.

Shortly after completing all sides, Elvis split his hometown back to Los Angeles, where he's scheduled to start filming his first movie for Universal early in March.

new single from

Jackie Trent

I'll Be There

7N 17693

PYE

THE FUTURE I HOPE FOR

By Manfred's singer, composer and now actor

MIKE D'ABO

THE scene is the elegant drawing room of Mr Michael D'Abo's Georgian home only an LP's throw away from the fresh green open spaces of London's Hyde Park; Mr D'Abo is well-scrubbed and direct from the bath; and the dialogue is centred on his future plans with—and apart from—the enormously successful Manfred Men.

By ALAN SMITH

"I really like it so much around here," he says as he waves his hand towards a chill winter sun streaming through the window, "because it's so terribly central and so convenient when one is working in town.

"Unfortunately, the whole street is going to come down eventually. It's all owned by the Church Commissioners and they want to build a giant block of flats, which is why all these lorries are outside. It'll take five years and it'll be a nightmare.

"I wouldn't want to live out of London. Not at the moment. It's not worth it, until I could actually plan my time just writing songs and then come up once a week. But being in and out of recording studios . . . that's a different matter.

"My only ambition now, in live music, is to play my own music—from the piano. This is not necessarily anything to do with Manfred Mann . . . I think I would want to make an album of my own material.

"I'm always writing, but I never discipline myself. In fact I have to discipline myself **not** to write. If I had a whole free day and I didn't discipline myself, I'd spend the whole free day at the piano.

"Sometimes I can compose quickly, other times it takes ages to finish one song. About three months ago I wrote ten songs in a month, just like that. And that can tide you over. If I can find the time to make demos and they're being played to the right people, I'm quite happy."

This musically creative side of the singing Michael D'Abo is undoubtedly a dominant force within him at the moment—he's written beautiful songs like "Handbags And Gladrags" and "Lovin' Cup," which should have been hits and weren't; and co-wrote "Build Me Up Buttercup" which was obviously a hit and is.

But music isn't all of him.

Stimulated by the satisfaction of appearing in the lead acting role of "Gulliver" in London, and the challenge of giving two full-length performances a day until only recently, he now finds himself filled with strong leanings towards legitimate theatre.

He says: "For someone who has been involved in pop music, this is a far more rewarding way of protecting yourself, which is what you're trying to do.

"As far as the future is concerned, it now all depends on what I get offered.

"'Gulliver' is obviously a good stepping stone. But it may go to America, it may not. It may be a film, it may not. Someone may offer me something as a result of seeing me in 'Gulliver' . . . they may not.

"The thing is that the theatre and film business is so terribly vague. There are so many plans which never materialise, and you simply wait around and hope for the right thing. There can be 200 different offers to you going on at the same time, and not one of them materialises.

From the financial point of view, I'd naturally like to try and reach a time when it wasn't absolutely necessary to work again—although I probably would for the satisfaction.

"Not that I think one could ever make enough money in pop music . . . although I suppose that investment is the answer. I'm sure Adam Faith has capitalised on his success of ten years ago. He doesn't appear to be doing anything, but he's probably much richer than I'll ever be!"

Michael isn't really sure about his own next ten years—although advertising and its persuasive skills appeal to him—and he feels he could be involved in that as well as other things.

"I tend to go through life on intuition," he claims.

"I'm a Pisces. Not that I'm very star-conscious, in that sense. But I know that I **am** a Pisces, and although I wouldn't say that I was shy, I'm placid.

"Nothing excites me very much. If I had just heard that I had sold ten million records I would sort of quietly smile to my wife Maggie and say, 'Look, we may be able to get that car,' or something.

"And then, if I knew that if I had sold ten million records, and the company had gone bust and wasn't going to get a penny from it . . . I'd shrug.

"And I'd say, 'Oh — that's a drag."

Backroom hit-makers

Last week's NME pictures of some of the music businesses back-room people taken at our lunch to honour album sleeve designers produced considerable interest. Readers, in fact, wanted to see what some of the other label executives looked like. So here goes . . .

At the luncheon representing CBS were (left) OLAV WYPER and Classical Award Winner JOHN HAYS.

Representing Philips MIKE STAMFORD (left) and LOUIS CARBERRY, relaxing after the meal.

Busy in discussion are (l to r) PAUL CHAVE, TOM GRANTHAM and LOUIS BENJAMIN all of Pye.

On the NME table are Advertising Director PERCY DICKENS, sculptress JEAN GIBSON and Editor ANDY GRAY.

CONTINUED FROM PAGE 2

"Steve McQueen" Lowe doing his "Bullitt" gun battle scene.

That night, we sat up until six a.m. celebrating Amen's first No. 1 with numerous bottles of champagne. This was one of Andy's rare excursions into the world of alcohol and after one glass, he retired to bed. The next day, he reported: "Never again. I can't get over it."

Everyone was brought down over the sad news about Kenneth Horne as it seems we were all keen fans of "Around The Horne." It was snowing mildly at the airport as we boarded our non-jet and moods worsened.

It's okay for those who don't mind flying, but people like Andy go through hell—which is never helped by the usual sick jokes about Otis Redding and Buddy Holly.

En route, Mike Smith and I successfully chatted up a Scottish blonde and got invited to her party in London that night. Our illusions were shattered when she was met at the airport by a living advert for Charles Atlas!

As the Amen were playing in Folkestone that night, I went with them. To be more precise, Andy, manager Terry Slater, driver-friend Terry McVay and I went in Mike Jeffery's 150 mph sports job. Mike went in his car and the rest in the group's Daimler.

Which meant us all arriving in dribs and drabs during a blizzard and Mike going on stage during the second number. "I felt daft running on, on me own," Alan Jones confessed later. "There's usually the two of us waving the saxes about, I bet it looked daft with just me."

A fan threw a copy of "Diana Ross and the Supremes and the Temptations" which he had been planning to buy anyway, then we shot off into the snow, stopping off only long enough to buy chicken and chips in a wayside shop, then continued the gruelling 80 mile drive at ridiculously slow speeds in a racing car.

By the way, if the coach load of girls who, five miles outside Folkestone at 12.15 a.m. on Sunday morning who yelled ruderies at a passing American car had known who was sitting in the back seat, they would have wept.—**RICHARD GREEN.**

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JIMI HENDRIX pictured on Tuesday evening during final rehearsals at the Royal Albert Hall for the concert that night. See NME's exclusive review right.

THANK YOU
PETER SARSTEDT
United Artists

TAIL-PIECES BY THE ALLEY CAT

THE boom for British single hits in America declining. Only three entries (by **Foundations, Bee Gees** and **Cream**) in current U.S. Top 30 . . . **Chris Peers** considering big film offer for **Peter Sarstedt** . . . No. 1 British successes overseas: **Lulu** "Tiger" (New Zealand), **Beatles** "Hey Jude" (Rio De Janeiro), **Barry Ryan** "Eloise" (Spain and Singapore), **Marmalade** "Ob-La-Di" (Norway), **Mary Hopkin** "Those Were The Days" (Japan), **Troggs** "You Can Cry If You Want To" (South Africa) and **Beatles** "Ob-La-Di" (Switzerland) . . .

Hollywood columnist **Hank Grant** forecasts announcement soon of **Diana Ross'** parting from **Supremes** . . . Eurovision songs in **Lulu's** BBC-TV series are disappointing . . . Your **Alley Cat** tips big hit for **Marbles'** new single with great **Graham Bonnet** vocal . . .

Next **Malcolm Roberts** single once recorded by **Perry Como** and **Eddy Arnold** . . . Facially, doesn't **Peter Sarstedt** remind you of **Tariq Ali?** . . .Now she's a **Gibb,** will **Lulu** sing "To SR With Love"? . . .

Planned for **Johnny Harris:** BBC-TV series . . . Actress **Jill St. John** seeking divorce from **Jack Jones** . . . Four years since **Nat King Cole's** death . . .

A son for **Dionne Warwick** . . . Seems like neither **Bandwagon's** new single or **Long John Baldry's** will make charts . . . Is **Marvin Gaye's** new hit dedicated to **Sir Gerald Nabarro?!** . . .

One year since **Georgie Fame's** last chart entry . . . **Brian Brolly** (for MCA label) names **Peter Prince** new promotion controller . . . A son for wife of former **Cream** singer/guitarist **Jack Bruce** . . .

Birthday greetings to **Paul Jones** (Monday), **George Harrison** (Tuesday) and **Brian Jones** next Friday. . .French star **Sacha Distel** latest addition to **Liberace's** TV guest list. . .Pye chief **Louis Benjamin** faces end of **Tony Hatch's** contract next year. . .

Disc-jockey **David Jacobs** now Kensington neighbour of **Lulu's** personal manager **Marion Massey**. . .World rights of new **Ann-Margret** TV series acquired by **Frank Sinatra** . . . Latest signing for **Bill Cosby's** U.S. record company — **Pat Boone**. . .

Which TV show isn't **Engelbert Humperdinck** guesting on?. . .New group **(Going Thing)** sponsored by **Jim Webb**. . .Her former husband **Sid Luft** has written book about **Judy Garland**. . .

Appearance of **Patti Page** likely here on **Liberace's** TV series . . . Separated: **Barbra Streisand** and husband-actor **Elliott Gould**. . .On his BBC-2 show, **Jack Jones** cracked last Friday: **"Tony Hatch** wrote several hits for **Petula Clark** — but forgot about me. . ."

Jeannie C. Riley frequently appears on **Glen Campbell's** U.S. TV series. . .In Sweden, **Ten Years After** rated among top British groups. . .**Cliff Richard** on March 8 **Rolf Harris** BBC-TV show. . .

Vocal disc from **Bobby Russell,** composer of **Bobby Goldsboro's** "Honey". . .Originally recorded by **Rosemary Clooney,** "Peyton Place" TV theme **Vince Hill's** next single. . .Did **Frank Ifield** make wise move leaving **Leslie Grade's** organisation?. . .

Silver wedding for **Jack Fishman** (composer of current **Amen Corner** No 1) and his wife **Lillian** last week . . . MGM singer **Lainie Kazan** appears in next **Dean Martin** "Matt Helm" film. . .**Jimmie Rodgers** now managed by **Jim Fitzgerald,** husband of screen star **Jane Powell**. . .

Is **Mary Hopkin** under consideration for **Des O'Connor's** London Palladium season?. . .**Les Cocks** will take-over from **Cyril Simons** running Pye's Welbeck Music. . .**Burt Bacharach's** actress-wife **Angie Dickinson** makes vocal debut on **Dean Martin's** U.S. TV show. . .

Prospering in Australia: **Peter Sarstedt's** older brother **Eden Kane**. . .Infanticipating: record producer **Alan Freeman's** wife. . .MCA executive **Mike Sloman** confident of late **Buddy Holly's** Top 30 return. . .

Brilliant **Ray Connolly** feature article on **John Barry's** estranged wife (actress **Jane Birkin)** in "Evening Standard". . .It seems **Gordon Mills** has surprisingly failed with **Leapy Lee's** current single. . .Near Baker Street, **Pete Murray,** record producer **Norman Newell,** agent **Tony Lewis,** actress **Peggy Mount** and Decca executive **Marcel Stellman** live in same block. . .

Impressive **Peter Sarstedt** performance on Saturday's **Rolf Harris** BBC-TV show. . .How long before **Lulu** recording a **Maurice Gibb**-penned single?. . .Pye's **Louis Benjamin** said it would be interesting if **Fanny Craddock** was to marry **Les Cocks**. . .

The TREMELOES flew from London Airport recently bound for a two-week tour of South America. With them went NME Editor ANDY GRAY (left) who will be reporting exclusively on the trip. The Tremeloes (l to r) are ALAN BLAKELY, DAVE MUNDEN, CHIP HAWKES and RICK WEST. Their manager PETER WALSH is on the right.

MARRIAGE LINES

Are you ready for this week's selection of unlikely marriages?

Michael Jakeman of Birmingham says: If **Little Esther Phillips** married **Stevie Wonder** she'd be **Little Wonder** . . . If **Hy Hazel** married **Booker T** she'd be **Hy T** . . . If **Dusty Springfield** married **Prince Buster** she'd be **Princess Dusty Buster** . . . If **Helen Shapiro** married **Troy Dante,** would she be **Helen of Troy?!**

Mr. B. Smith of Stafford says: If **Edith Summerskill** married **Pete Townshend** she'd be **Dr. Who** . . . If **Florence Ballard** married **Dean Ford** she'd be **Florrie Ford** . . . and if **Jeri Southern** married **Engelbert Humperdinck** she'd be **Jeri Dorsey.**

Trevor Parks of Barton, Lincs, says: If **Diana Ross** married **Jim Morrison** she be **Diana Doors** . . . If **Spyder** of the **Paper Dolls** married **Jim Webb** she'd be **Spyder Webb** . . If **Georgia Brown** married **Geno Washington** she'd be **George Washington** . . . And if **Timi Yuro** married **Tiny Tim** she'd be **Timi Tim** . . .

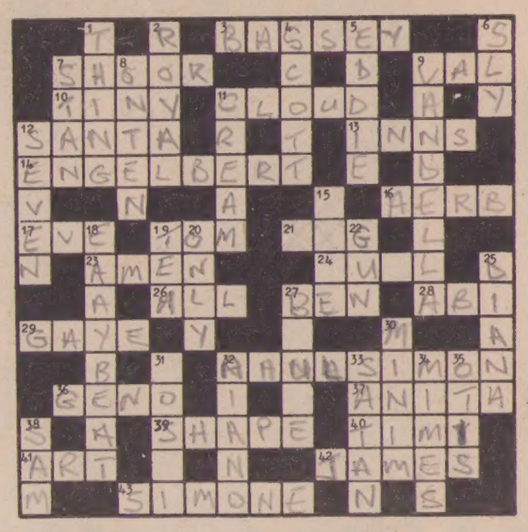
George Roberts from Coulsdon, Surrey, suggests: If **Violet Carson** married **Johnnie Ray** she'd be **Violet Ray** . . . If **Minnie Pearl** married **Clinton Ford** she'd be **Minnie Ford** . . . If **Lulu** married **Tab Hunter** she'd be **Tiger Hunter** . . . And if **Abbe Laine** married **William Bell** she'd be **Abbe Bell** . . .

Richard Dawson from Glasgow says: If **Shirley Bassey** married **Nat Temple** she'd be **Shirley Temple** . . . If **Tammi Terrell** married **Graham Bonnet** she'd be **Tammi Bonnet** . . . And if **Cher** married **Alan Price** it would be a **Cherprice** . . .

Finally, your **Alley Cat** suggests: If **Zsa Zsa Gabor** married **Maurice Jarre** she'd be **Zsa Zsa Jarre** . . . If **Eve Boswell** married **Bobby Vee** she'd be **Eve Vee** . . . If **Lena Horne** married **Graham Bonnet,** divorced him and married **John Rowles** she'd be **Lena Horne Bonnet Rowles** . . . and if **Anita Harris** married **Paul Dresser** she'd be **Anita Dresser!**

NME POPWORD

Compiled by Trevor Parks, Barton upon Humber, Lincs.



ACROSS

3. Shirley.
7. "All —— Up"
9. Irish balladeer.
10. Mr. Tim.
11. "Get off my ——"
12. Xmas song character.
13. Pubs.
14. Mr. Dorsey!
16. Tijuana Brass man.
17. Sandie's Manager.
19. A Welsh Cat?
21. The —— Pink.
23. Andy's Corner.
24. "Love Story" group.
26. "— My Lovin"
27. Ex. Drifter.
28. Accompanies his wife.
29. He heard it thro' the grapevine
32. "Graduate" Soundtrack Composer (4, 5).
36. Named after U.S. Capital.
37. "Dream a Little Dream" girl.
39. "Bend Me, —— Me."
40. Miss Yuro.
41. Partners 32 across.
42. Leader of The Shondells.
43. A Bee Gees song has put her back in the charts.

DOWN

1. "Wild ——"
2. Billy Joe.
4. Ex. Walker Brother.
5. Gained fame with "C'mon Everybody."
6. Leader of Family Stone.
7. Getz or Kenton.
8. When Dusty opened her eyes (2, 3).
9. Member of Martha's group.
11. Group for Cats?
12. John Barry ——.
15. Member of Canned Heat.
18. Member of "Friday On My Mind" group.
19. "—— for Two."
20. "—— the Lonely."
22. Raced with the devil.
25. Tamla queen.
27. Jack/——/Johnson.
30. Half a Semi-Breve.
31. Status Quo singer.
32. 43 across plays one.
33. Devilish part of Stones L.P.!
34. Doesn't perform live.
35. Killed in plane crash.
38. Mr. Costa.

Answers next week and here is last week's solution

ACROSS: 3 Tim Rose; 6 Aretha; 8 Moby (Grape); 10 Park; 11 Alvin (Lee); 12 Ginger (Baker); 13 Reed; 15 "Today;" 17 Smith; 19 Hopkin; 21 "(Back In The) USSR;" 24 Jack Bruce; 26 Les; 27 Harry Nilsson; 29 Pete Brown; 31 Jethro (Tull) 33 Andy; 36 Geno; 37 Katz; 38 Everly; 39 Cleo (Laine).

Down: 1 "Harper Valley PTA" 2 George (Harrison); 3 Tammi (Terrell); 4 Roy (Wood); 5 "(You Got) Soul; 7 Anita; 9 Big Pink; 11 Arthur (Brown); 14 Duo; 16 Disc; 17 Ska; 18 Micky Dolenz 19 "Hush" 20 P. J. Proby; 22 "Substitute;" 23 Remo; 25 Brian Jones; 28 (Peter) Nero 30 Ted (Heath); 32 (Drum) rolls; 34 Noel; 35 Yoko.

TUESDAY NIGHT **NMExclusive**

HENDRIX PLANS STRIP SHOWS

WHATEVER Jimi Hendrix's reaction to the nude ladies on the cover of his "Electric Ladyland" album, he is certainly keen on the idea of displaying the naked body. Now in case that sounds a bit dodgy, I hasten to explain that he only means it as an expression of freedom.

He doesn't expect people to go parading around unclothed doing the shopping, nor go to school or the office without a stitch. Which is as well, I suppose.

His idea is for an open-air concert where the audience can feel free to do as they please, and this includes taking off their clothes. Before his Albert Hall concert on Tuesday, he explained his idea.

"I wanna do it in the summer, a free thing in Hyde Park," he began, momentarily forgetting the clamour all around him. "It's not the idea of people coming and taking all their clothes off, it's just that if they want to, they can.

"They can feel free . . . do what they want. Today, there's too much hang-up on clothes. Clothes are okay to express yourself, you can wear bright clothes if you want. But the human body is the most beautiful thing, it shouldn't be kept covered."

I must admit the mind boggles at the thought of a few thousand people freaking out and stripping off, but Jimi added:

"It won't be for just someone to stand up and say 'Look at me, I'm taking my clothes off,' it'll be for everyone to do it if they want, and no one to take any notice."

Resplendent

Resplendent in his usual black hat with a brightly-coloured band and feather, green trousers and waistcoat, white shirt and red waist band, Jimi spotted Madelene Bell and asked her when she could do a recording session with him.

She said "anytime, just call," and Jimi grinned and replied: "We'll get some soul down."

His dressing room, which he was sharing with Mitch and Noel, had now become occupied by a host of people, including Chas Chandler and his lovely Swedish wife, the amazing disappearing Mike Jeffery (who managed the Animals of old, Dave Mason, former Speakeasy host Roy Flynn, Dick Katz, Major Minor's tame Ian Paisley, Jimmy Hollihan, among others.

Mitch told me: "These concerts are okay, but I'd rather be on a tour, be on the road. Today, it's just round the corner, do a concert and go home.

"You do a month in the States and feel shot at the end, but the first two weeks are great!"

Out front, Mason, Capaldi, Wood and Frog (hereinafter referred to as Traffic, because everyone else still does), went on stage to thundering applause.

They started off with an instrumental, and after a short time I got the impression that they are far freer and lighter than in days of yore. Maybe they were in some way inhibited by Steve Winwood.

The nice thing was that eight or 10 years ago, the people who were at the concert (age-wise that is) wouldn't have listened to that kind of jazz. Now they will and do.

Traffic played "Long Black Veil" and a really together version of "Feelin' Alright," which sounded so much better with Chris Wood's sax phrases.

Master James Capaldi was as ridiculously good as ever, and it was noted that "new boy" Wynder K. Frog has fitted in well and is beginning to share Traffic's groove.

"Waitin' On You" and Dave's "World In Changes" were the final numbers, and I gather that the latter is being considered as a single.

It was eight o'clock by this time, and having spent most of the day with Noel Redding I was beginning to feel the strain, as can well be imagined. He played me the Fat Mattress album which is great, drove me to the hall in a Rolls-Royce, made me walk for 20 minutes through icy cold with Traffic and Noel to what he insisted was the nearest pub, showed me a copy of "Rolling Stone" and swore that he knew all the birds in it, and put on Jeff Beck's "Truth" at full blast.

So to Jimi's act. In his field he is a Segovia or Manitas de Plata except that his guitar is electric. A packed house stood and roared their approval at everything he did, which, surprisingly still included "Purple Haze" and "Foxey Lady."

Most of the time, the titles of his numbers were lost, but that wasn't important. It was enough to watch him and listen. His every expression, facial or musical, was a thing to behold and his voice, while not one of the world's greatest, expressed his feelings so well.

Meanwhile, back at the ranch, Mitch Miller as the programme described him, was drumming as well as ever and Noel proved that the bassist needn't always be regarded as the third (or fourth) member of a group.

Little cracks like: "I'm twice as embarrassed at this standard of tuning, but cowboys are the only people who stay in tune, anyway" from Jimi had a good mood going. As if one was needed.

There weren't too many of the gymnastics we expected from Jimi, but he scored just the same with what seemed a minimum of effort.

CONCERT REVIEW AND FEATURE By RICHARD GREEN

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FLEETWOODS

Contd from page 5

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